

# BASKETBALL FOR WOMEN



ANDERSON







# BASKETBALL FOR WOMEN



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# BASKETBALL FOR WOMEN

WITH SPECIAL REFERENCE TO  
THE TRAINING OF TEACHERS

BY

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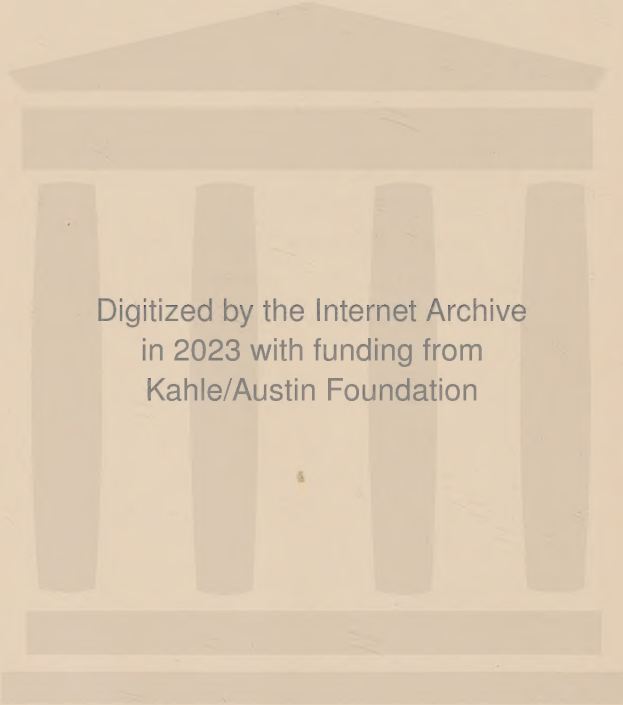
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DEDICATED  
TO EVERY TEACHER WHO USES  
BASKETBALL AS A MEANS AND  
NOT AS AN END



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## INTRODUCTION

IN the preparation of books on education at the present time there is a very desirable tendency to combine theory with the practical outcomes of education. Such books have a scientific foundation and yet deal with everyday problems of the classroom and the way in which procedures must be presented if the teaching is to be effective. They are of great service to teachers giving instruction and to students receiving the training. Too many books on methods are either so abstract and theoretical as to be uninteresting and unintelligible or so trite and unscientific as to be valueless.

In this little volume, *Basketball for Women*, the author combines the scientific and the practical in a remarkable manner. Mrs. Anderson was a colleague of mine for several years at the University of Washington, where she was a most efficient instructor in physical education, especially in basketball. She has been a thorough student of educational theory also, having majored in education for a master's degree. This

preparation for authorship in her chosen field has been supplemented by a European sojourn of some months in the study of the broader aspects of education in relation to present-day civilization.

The result is an unusual book on a very important and attractive major sport for secondary-school and college girls. Every page displays insight into educational meaning as well as the presentation of techniques in a skillful pedagogical sequence.

No grammar school, high school, college, or normal school of any importance is now without its basketball teams for girls, and undoubtedly this book will immediately fill a demand for a handbook that will commend itself to the scientific educator as well as to the technical coach seeking efficient means of developing skills and techniques and the enthusiastic player who desires to better her game.

FREDERICK E. BOLTON

## FOREWORD

IN presenting the material used in *Basketball for Women*, the author hopes to provide a thoroughly workable plan for a *developmental* educational outlook in this most interesting and popular sport for women. The educational requirements of the present day demand that any subject in the curriculum shall be judged by educational criteria. It must also make for efficient citizenship by being mentally sound, pedagogically possible, and wholesomely stimulating.

This book has two main purposes. It is designed as a textbook for normal school and university students who are to go out from their Alma Maters equipped to carry on an educational program through the medium of basketball. It is the task of the instructor so to adapt and interpret the material that it will effectively correlate with other courses in the curriculum. *Basketball for Women* has as its second aim the training of the players themselves. Nothing is more helpful in any activity than a careful

and scientific analysis of its component parts, and from these pages the enthusiastic sports-woman may gather many suggestions as to her weaknesses and their eradication.

While the educational developmental side of the work is never lost sight of, it is the purpose of this book also to provide tools and equipment for making vital the work of recreational centers and to furnish a usable handbook for high schools, libraries, and community play houses.

LOU EASTWOOD ANDERSON

# CONTENTS

CHAPTER	PAGE
I. BASKETBALL AS A NATURAL ACTIVITY . . . . .	I
II. BASKETBALL AND RHYTHM . . . . .	4
III. THE GAME — DESCRIPTION . . . . .	11
IV. PASSING AND CATCHING . . . . .	15
Types of Passes . . . . .	16
Practice for Passing and Catching . . . . .	18
Standing Games for Passing and Catching . . . . .	20
Practice for Passing while Running . . . . .	22
V. SINGLE ARM PASSES . . . . .	25
Single Underarm Pass . . . . .	27
Drill — Single Underarm Pass . . . . .	29
Single Overarm Pass . . . . .	30
Drill — Single Overarm Pass . . . . .	31
Overarm Bounce Pass . . . . .	32
Single Overhead Pass . . . . .	32
The Shot-Put Throw . . . . .	34
VI. DOUBLE ARM PASSES . . . . .	36
Double Chest Upward Pass . . . . .	36
Drill — Double Chest Upward Pass . . . . .	39
Double Chest Forward Pass . . . . .	40
Drill — Double Chest Forward Pass . . . . .	45
Double Side Underarm Pass . . . . .	45
Drill — Double Side Underarm Pass . . . . .	47
The Feint . . . . .	49



CHAPTER	PAGE
Drill — The Feint . . . . .	51
Double Overhead Pass . . . . .	51
VII. COMBINATIONS . . . . .	55
The Pivot . . . . .	55
Quarter Pivot . . . . .	56
Half Pivot . . . . .	57
Three Quarter Pivot . . . . .	61
Full Pivot . . . . .	63
Bounce Retrieve . . . . .	64
The Juggle . . . . .	67
List of Combinations . . . . .	68
VIII. BASKET SHOOTING . . . . .	72
Practice Elements . . . . .	75
IX. GUARDING . . . . .	81
Practice Elements . . . . .	86
Games for Teaching Guarding . . . . .	89
X. SELF-TESTING ELEMENTS . . . . .	93
Tests for Accuracy in Passing . . . . .	95
Tests for Basket Shooting . . . . .	98
Individual Score Card — Target Tests . . . . .	101
Individual Score Card — Basket Shooting Tests . . . . .	102
Class Score Sheet . . . . .	104
XI. LESSON PLANS . . . . .	106
XII. TEAM ELEMENTS AND ORGANIZATION . . . . .	120
Match Play and Organization . . . . .	121

## LIST OF ILLUSTRATIONS

	PAGE
ACTION PICTURE. NOTICE ESPECIALLY THE EXPRESSED CONTINUOUS MOVEMENT WITHOUT LOSS OF RHYTHM . . . . .	5
STARTING THE GAME. "ALL SET!" NOTICE POSITIONS OF RESPECTIVE PLAYERS AND REFEREE .	12
ACTION PICTURE. DOUBLE SIDE FORWARD PASS. NOTICE EXPRESSED RHYTHM, ATTITUDE, AND EXPECTANT POSITIONS OF THE PLAYERS . . .	26
SINGLE OVERARM PASS, RIGHT. NOTICE POSITIONS OF ARMS, FEET, AND BODY WEIGHT OF THROWERS	33
UNIVERSITY STUDENTS LEARNING DOUBLE CHEST UPWARD PASS AND VERTICAL GUARDING . . .	37
GUARDING AND DOUBLE CHEST UPWARD PASS. NOTICE TENSE POSITION OF EACH PLAYER .	41
TEACHING DOUBLE CHEST FORWARD PASS TO GROUP OF BEGINNERS ON SEATTLE PLAY FIELD. <i>First Position</i> . . . . .	42
DOUBLE CHEST FORWARD PASS. <i>Second Position</i> .	44
DOUBLE CHEST UPWARD PASS WITH CORRECT GUARDING. NOTICE DISTANCE OF GUARD FROM OPPONENT . . . . .	46
TEACHING DOUBLE SIDE UNDERARM PASS AND CORRECT GUARDING TO UNIVERSITY OF WASHINGTON STUDENTS . . . . .	48
FEINT WITH DOUBLE SIDE UNDERARM PASS. <i>First Position</i> . . . . .	50
FEINT WITH DOUBLE SIDE UNDERARM PASS. <i>Second Position</i> . . . . .	52

	PAGE
FEINT WITH DOUBLE SIDE UNDERARM PASS. <i>Third</i>	
<i>Position</i> . . . . .	53
HALF PIVOT WITH SINGLE OVERARM PASS. <i>First</i>	
<i>Position</i> . . . . .	57
HALF PIVOT WITH SINGLE OVERARM PASS. <i>Second</i>	
<i>Position</i> . . . . .	59
HALF PIVOT WITH SINGLE OVERARM PASS. <i>Third</i>	
<i>Position</i> . . . . .	60
UNDER BASKET. NOTICE <i>CAREFULLY</i> RESPECTIVE	
PLAYERS . . . . .	73
TEACHING GROUP OF HIGH-SCHOOL GIRLS DOUBLE	
CHEST UPWARD PASS WITH CORRESPONDING	
CORRECT GUARD . . . . .	82
CORRECT GUARDING FOR DOUBLE SIDE UNDERARM	
PASS: NOTICE DISTANCE BETWEEN OPPONENTS	84
HIGH-SCHOOL GIRLS LEARNING CORRECT GUARD-	
ING FOR DOUBLE OR SINGLE UNDERARM PASSES	87
SINGLE OVERARM RIGHT WITH CORRECT GUARDING	90
GUARDING DOUBLE CHEST FORWARD PASS. UNI-	
VERSITY OF WASHINGTON STUDENTS . . . . .	92
TEACHING CENTER POSITIONS TO A GROUP OF	
BEGINNERS . . . . .	107
TEACHING UNIVERSITY GIRLS VARIOUS FLOOR	
POSITIONS . . . . .	119

# BASKETBALL FOR WOMEN



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## CHAPTER I

### BASKETBALL AS A NATURAL ACTIVITY

IN the struggle for existence in prehistoric times man's fundamental organs and muscles were developed through his activities involving running, leaping, climbing, throwing, striking, and numerous other movements. At the same time, his mental and social tendencies were being developed, exercised, and stabilized through the situations arising out of his activities. In time he grew to be the man of today — a developed expression of innate tendencies or racial habits evolved and built up during the learning process of the human race. He continues to develop and add tendencies, however slowly, through the experiences of the ages. The individual of today is best developed by means of a utilization and direction of those racially-old tendencies whether physiological, psychological, or sociological.

If the physical educator wishes to develop the whole individual, he will choose for that

development activities which present situations demanding and calling forth the racial potentialities that make for a physically sound, mentally alert, social personality. These activities will embrace those elements which have been natural and which still continue to be characteristic of unrestricted human action. This simply means that if we wish to develop nervous vitality and organic and muscular vigor, we will choose activities that present situations which demand these qualities; if we wish to develop mental alertness and strategic judgments, we will choose activities pregnant with these possibilities; if we wish to develop socially sound characteristics, we will choose activities filled with potentialities and situations which will exercise and develop the desired tendencies. There are in the physical-education program a number of activities which may, under skilful leadership, develop the whole person. Basketball is such an activity.

Inherent in it are situations built upon the physical, mental, and social potentialities of human beings. The running, leaping, catching, and throwing require the use of the large muscles and thereby develop muscular and organic vigor as well as nervous stability and energy. The keeping of training or health rules throughout



the entire basketball season helps to establish hygienic habits as well as to secure efficient playing. The learning of the various required coördinations and of the rules of the game, the required strategic judgments, and the alert, instantaneous adjustments required of the player — all make toward a developed mentality. The team elements and the situations created by the very nature of basketball make possible the development of a socially minded individual. This is made possible because the potentialities in the individual are inherent in the game itself.

Basketball is a natural activity because it exercises and develops those tendencies which are racially old. Whether its possibilities are attained will depend largely upon the vision and training of the teacher in charge of the sport.

## CHAPTER II

### BASKETBALL AND RHYTHM

GREAT physical educators have always recognized the various advantages and possibilities in the development of a sense of rhythm. They have, however, confined their instruction in rhythms to dancing. Very little has been attempted or accomplished through other activities.

It seems unnecessary to state that the body movements must be freed from their respective inhibitions if they are to have complete corporeal expression. Nothing should be required of any organism which is contrary to its innate tendencies. Life itself is a series of harmonies or rhythms. Anything, whether an element of basketball or an element of character, is discordant unless it is built upon developed harmonies. It is even possible to build exalted principles of human nature by a thorough understanding of rhythm. It was probably in order that we might more completely fit into the scheme of life, that our spirits are endowed with a sense of the rhythmic.



ACTION PICTURE. NOTICE ESPECIALLY TWO EXPRESSED CONTINUOUS MOVEMENT WITHOUT LOSS OF RHYTHM.

A sense of motion is the essence of rhythm. To create, or rather develop, this sense, for it can only be obtained to the degree corresponding to inherent capability, is very much a part of the work in teaching *good* basketball. The teacher of the subject will succeed only insofar as she glimpses and correlates the broader, fuller understanding of rhythmic possibilities. These she may apply and utilize in the development of her threefold function: the physiological, the psychological, and the sociological.

Joy in rhythmic expression heightens the healthful influences of the game, as well as giving the maximum results with the least possible expenditure of energy. The efficiency of the machine, considering the human body as such, is raised; for the rough places are smoothed out, the jerks are eliminated, and the strains minimized. The freedom, elasticity, and poise gained are decided aids in economy of energy. Once a player has the feel of a perfect rhythm — whether she be running, leaping, throwing, or catching — she finds herself carried along with little exertion on her part and with a keen sense of power and fitness. Her mind is free to take up and execute efficiently the strategic situations which arise.

*Running*, that element forming such an im-

portant part in the game, has been entirely overlooked, or given but mediocre attention by the average teacher of basketball. It is not like a daisy chain, a series of links strung together, a succession of short leaps. It is rather a complete act, a fusion made possible through a developed rhythm. Running should be practiced as running — light, easy, rhythmic. Music should be added as a motivating element. An image of perfect running should be borne in mind as an objective. Exercises to music may be used to advantage here. Five or ten minutes of each practice given over to running will not only build up endurance but will add much to the enjoyment and appreciation of the game.

*Leaping* is a second element that needs careful, rhythmic development. Here the player must be taught to spring lightly, easily, and gracefully from the floor and to land with bent knees and a giving body. Furthermore, she should be taught a sudden recovery with an elimination of jar. This can best be accomplished through exercises motivated by music. Groups of two, three, or four, holding hands, can leap down the gymnasium together — other groups following. Definite training in ease of motion is made possible. Combinations of running steps and leaps

can then be introduced, such as three running steps and a leap. Players should work individually on this, but, wherever possible, through the medium of music. The next step in this part of the program is the teaching of running and leaping, combined with the sudden stops and reversals in direction necessitated by the game. This is best accomplished by the use of the various phrases in the music employed — groups of four, eight, or sixteen measures. Teachers of basketball with a vision of the beautiful, the truly artistic, will make use of every device possible to bring about an expressed sense of rhythm in these elements.

All the passes, both Single and Double Arm, should be slowly and definitely developed by means of the potentialities of the muscles utilized. Each can be motivated, smoothed out, and made rhythmic with music. After the elements of the Single Underarm Pass have been taught, music can be added.

The following list of music selections suggested by Miss Marguerite Brown, pianist in the Department of Hygiene and Physical Education, University of Washington, has been used by the author and found exceptionally fitting:

## MUSIC

**Running**

*Valse Noble No. 1* by Schubert (three quarters)

*Prelude Op. 28* by Porter (three quarters)

*Marche Humoresque* by De Koven

*March of the Nobles* by Lumley-Holmes

**Slow Running with Slight Leap**

*Sixteen Progressive and Melodious Studies, Vol. II, No. 12* by Schyette

*On the Promenade* by Granfield

*Humoresque in G Major, Op. 10, No. 2* by Tschai-  
kowsky

**Leaping**

*Sixteen Progressive and Melodious Studies, Vol. I, No. 3*  
by Schyette

*Sixteen Progressive and Melodious Studies, Vol. II, No. 14* by Schyette

**Catching and passing**

*Valse Pathétique* by Lake

*Valse* by Barnes

Schubert Waltzes, Set I, No. 3

According to Plato: "He who mingles music with gymnastics in the fairest proportions, and best tempers them to the soul may be rightly called the true musician or harmonist in a far higher sense than the tuner of strings."

Froebel agrees with him: "We rob ourselves as educators and still more the child as pupil, by discontinuing so soon the development of rhythmic movements in education. Much wil-



fulness, impropriety, and coarseness would be taken out of his life, his movements, and actions. He would secure more firmness and moderation, more harmony. Later on there would be developed in him a higher appreciation of Nature and Art, Music, and Poetry.”

## CHAPTER III

### THE GAME

BASKETBALL is played by two teams pitted against each other. These teams may be composed of five, six, seven, eight, or nine players. The number of players on a team is dependent upon the size of the available court and somewhat upon the age and maturity of the players.

On a five-member team there are two Forwards, two Guards, and a Center; a team of six members has an extra Center known as a Side Center, the other Center being called a Jumping Center. The seven-member team is made up of three Forwards, three Guards, and a Center; the eight-member team has an extra Center. A nine-member team has three Forwards, three Guards, a Jumping Center, and two Side Centers.

The playing court is divided into two or three divisions. This is also dependent upon the size of the available floor. On a two-division court, the players are divided into Forwards and



STARTING THE GAME. "ALL SET." NOTICE POSITIONS OF RESPECTIVE PLAYERS AND REFEREE.  
GROUP OF UNIVERSITY OF WASHINGTON STUDENTS.

Guards. One player from each team is designated for the centering of the ball.

The first objective of the game is to secure the ball after the toss-up at the center. By means of a series of passes and team plays, the ball is then worked toward the desired goal, where attempts are made to shoot or cage the ball.

The rules covering the scoring of the goals have been and are so subject to change by the National Committee that the author urges the teacher of basketball to keep in constant touch with the latest edition of the rules. The author, however, sees no reason against, and many in favor of, making all shots from the field count two, and all free throws, given as penalties for fouls, count one. The controversies concerning the one- and two-point shots from the field seem absurd and unscientific.

Basketball is governed by rules and regulations compiled by a National Committee. These rules are subject to change by that committee but may not be altered by individual teachers and referees. This does not mean, however, that they are not flexible enough to meet local situations brought about by limitations of floor space.

The rules of the game should be taught as they occur on the floor. Players should be

quizzed often. The teacher, herself, should know them through and through and in every application. The better the knowledge and application of the rules, the better the game.

Aside from the learning of rules, the game involves running, leaping, passing the ball, catching the ball, guarding, shooting baskets, and numerous team elements. These all need individual training as well as definite application in the game.

Basketball is a game often played outdoors as well as in. The outdoor game has given place to too much indoor. This has had a tendency to permit playing in most unhygienic surroundings. Outdoor courts should be erected wherever the climate will permit. Five minutes play here is more exhilarating and more beneficial in every way than thirty minutes in a close, stuffy storeroom.

## CHAPTER IV

### PASSING AND CATCHING

INABILITY of a player to pass a ball accurately, effectively, and wisely has ruined many a game of good basketball. The burden of responsibility is upon the passer and not upon the catcher. It is the former's duty to see that the ball reaches her team mate with catching possibilities. Players should be taught that successful passing is one of the most important factors in the game. Too much attention cannot be given to this training.

Balls when they reach the player are best caught chest high. Lower balls necessitate stooping and a greater recovery. These are always at the expense of time and energy. Likewise, balls at the face of the team mate or far above her head require more time for adjustment and a greater expenditure of her reserve. Balls driven with force toward an approaching team mate make for fumbling and broken fingers.

There is always a time for speed in the game. Young, undertrained players confuse this in

their minds. Good games to them mean driving the ball hard at all times and in all places. Often a light, easy toss is the only intelligent pass for the particular situation. Passes that are easily caught, that require little exertion in execution and receiving, should be taught first. In order of teaching, the following are suggested :

1. Single Underarm (right and left)
2. Double Chest Upward
3. Single Overarm or Loop (right and left)
4. Single Overarm Bounce (right and left)
5. Double Side Underarm (right and left)
6. Single Overhand or Shot Put (right and left)
7. Double Chest Forward

These should be taught slowly. Ease and lightness should predominate. Only such speed as is consistent with accuracy and making toward effective playing should be allowed.

All passes are built upon definite coördinations and rhythms. Each has in it footwork, body control, and arm movements. To make the whole a harmony, the teacher needs a perfected image made possible only through an analysis of its integral parts and a vision of the finished product. She needs to see each part separately and perfectly, but she needs more to see it in relation to the whole. She then needs to have a teaching technique combined with a personality



that will inspire her players to attain perfection in the sport.

Much has been written about the "follow through" in tennis, but little attention has been given it in basketball. Yet the "follow through" forms a very necessary finish to all passes. It makes for grace of movement, smoother recovery, and accuracy in throwing. The rhythm of body, arms, and legs is unbroken, thus making for conservation of energy and time. "Follow through" means completing the movements after the ball has left the hand and allowing them to flow naturally and easily into the succeeding elements. This does away with the strain that any sudden jerk gives to the body, and at the same time adds harmony and its attendant esthetic values.

Passing is first taught from a standing position. This is the best position for teaching the footwork and the body control. Later, because basketball is a progressive game, each pass is applied in a series of movements down the floor. The ball is sent slightly ahead of the runner so that she and it will reach the same spot simultaneously. This means that both the player passing the ball and the catcher must *time* their movements accurately.

Ability to catch well is a second important

factor in the game. To receive a ball, the player should reach out for it with open arms and curved and relaxed fingers. The ball should be drawn to the place from which it is to be delivered. This may be the chest right or left side of the body. At the same time the body and feet make the proper adjustments for the succeeding pass. Both the catching movements and the passing movements should be harmonized so that the rhythm remains unbroken. This is only accomplished by consistent practice.

Time is always well spent on preliminary practices. Such practices, however, should be subordinate to the game. They should be introduced and utilized at the time the players have a *felt need*. In large classes the various squads under their leaders may be passing and catching on the side lines while the instructor is busy with another squad on the game itself.

PRACTICE FOR PASSING AND CATCHING  
(USE THE PASS JUST TAUGHT)

- I. *a.* Players in two lines, facing. There is a ball for each two players.



FIGURE I.

- b.* There is one ball for a number of players. Send ball along lines of players starting at *A*, then retrace passes.

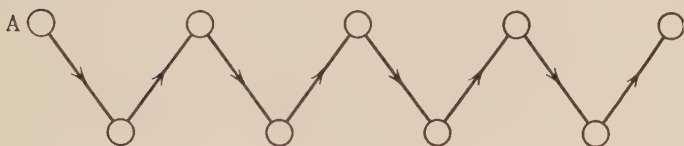


FIGURE 2.

2. Players ten feet apart in circle, facing center.

- a.* There is a ball for each circle. Pass right, left, and across (as indicated in the case of one player).

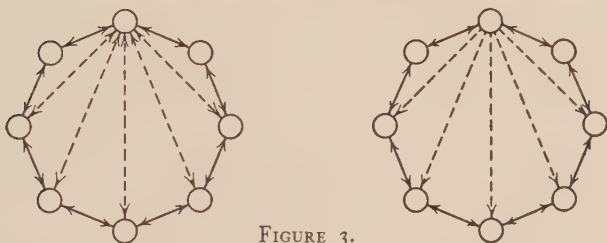


FIGURE 3.

3. Players in one line, or in circle, facing leader. Leader passes ball using definite pass down line or around circle. When completed, next person in line becomes leader.

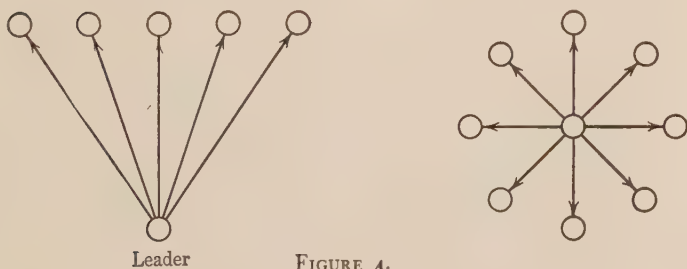


FIGURE 4.

4. Standing Games for Teaching Passing and Catching.

- a. Two or more teams with an equal number of players, with a ball for each team.

Each team lines up in two's, facing.

Use a selected pass, such as the Single Underarm or the Overarm. All teams use the same pass.

At a signal, the first member of each team using selected pass starts the ball down her lines by passing across. The group finishing first wins the relay. Two, three, or more balls may be utilized in the same way. As soon as player Number One has passed first ball, she takes up second, etc.

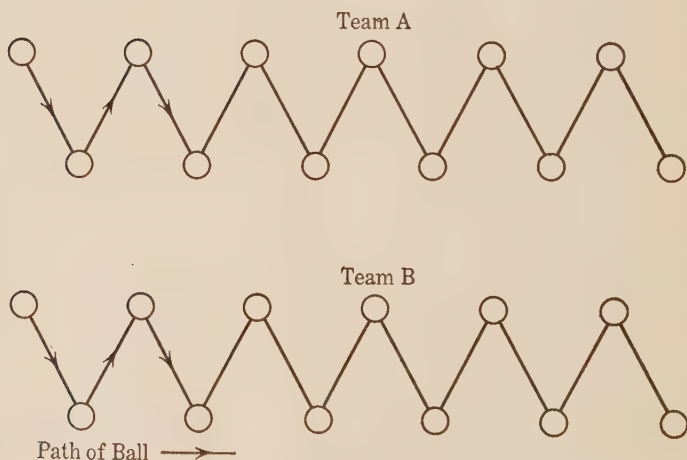


FIGURE 5.

b. Use circle formation. Players about ten feet apart.

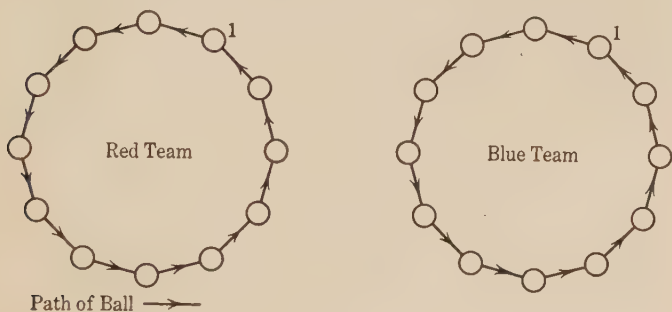


FIGURE 6.

The following games listed in *Games for the Playground, Home, School, and Gymnasium* by Jessie H. Bancroft are especially good for developing catching and passing in a standing position: Ball Tag, Circle Ball, Circle Dodge Ball, Overtake, Corner Ball, Curtain Ball, Progressive Dodge Ball, Round Ball, Line Zig Zag II and III, and Zig Zag Overhead Toss. Should the class need practice on a definite throw, the teacher can designate that such a pass be used throughout the game.

Since basketball is a progressive game with the ball passing toward a definite goal, the next step in the development of technique is to have the players receive and throw the ball as they run. This should be developed from slow walking, through slow running, to a more definite



she should increase the speed by definite steps; *i.e.* slow running, slightly faster running, etc. Teach players to leap lightly in receiving and delivering balls.

2. More complex drill. Players run in a diagonally forward direction, ball travels in a path resembling somewhat a Greek-key pattern.

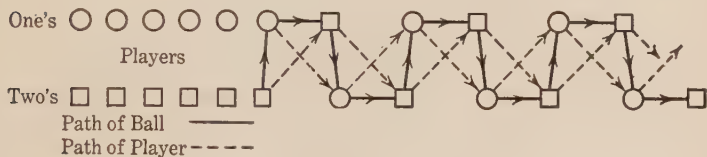


FIGURE 8.

3. Very complex drill — used only by advanced players.

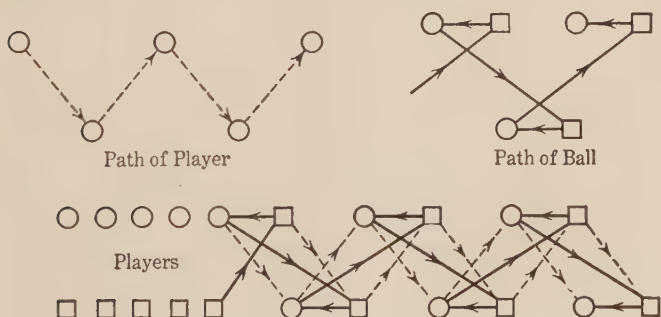


FIGURE 9.

In this drill the ball passes diagonally forward, then backward, then diagonally forward, backward, etc. After the start the players run diagonally forward each time.

4. Circle formation. Players about ten feet apart. Players move clockwise or counter clockwise. Teach

both. Ball is passed across circle. Player receiving it, stops and passes quickly to some other player. She then resumes running.

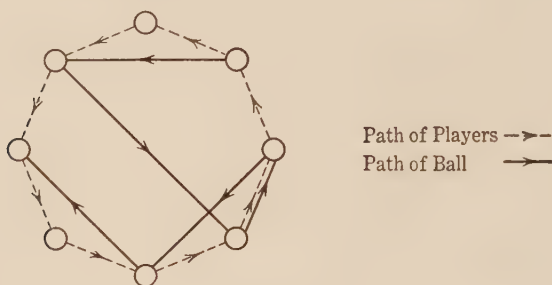


FIGURE 10.

In all drills the instructor should proceed from the more simple to the more complex passes. When these are perfected, combinations should be utilized; *i.e.* Pivot and Pass, Pivot, Bounce Retrieve, and Pass, etc.

The instructor in basketball will find that drills have a definite place in passing and catching. Careful and intelligent use of them as the need is felt by the players will insure good work in the game. Anyone desirous of doing away with scrambling, fumbling, and messy floor work will utilize some part of each period in thus perfecting the technique.



## CHAPTER V

### SINGLE ARM PASSES

BASKETBALL is made up largely of a series of passes from one player to another. These may be divided into single and double arm types. In the former class are listed the Single Underarm, the Single Overarm, the Single Overarm Bounce, the Single Overhead, and the Shot Put. The latter two are not especially desirable, for they add very little, if anything, to either skill or beauty in the game. Time spent on their development might well be placed on the perfecting of those passes which are more orthodox and which contain more possibilities.

All single arm passes should be taught and learned from both sides. It is very pathetic, indeed, to see a player trained only on the right side, receive the ball on the left and awkwardly try passing from that side or try shifting to the right so that she may more easily complete her throw. It is like running around the ball in tennis. She loses time, allows her guard to assume a more advantageous position and viti-



ACTION PICTURE. DOUBLE SLIDE FORWARD PASS. NOTICE EXPRESSED RHYTHM, ATTITUDE, AND EFFICIENT POSITIONS OF PLAYERS.

ates her energies. *The left side should never be neglected.* The teacher of basketball will need to stress and emphasize this in her training. *The ball should be delivered from the side on which it is caught.* The players will probably grasp the fundamental coördinations more quickly if the pass is taught first from the right side.

**The Single Underarm Pass.** — Of all basketball passes, the Single Underarm is the most easily learned and is the most easily caught. Therefore, it should be taught first. It is built upon coördinations learned in games of early childhood and games that have preceded the age period for basketball. The underarm throw used in indoor baseball is an excellent example of this pass.

At the start the right arm is swung backward while the left arm balances in the opposite direction. The right foot is backward with the weight of the body on it. The right knee is well bent. The right arm swings downward and forward, close to the body, and *simultaneously* the weight of the body is carried forward to the left foot, then on to the right, as the latter moves a step forward. The left arm continues to balance. At the end of the pass the player has her weight on the right foot; the right arm is

stretched forward ; and the left arm has moved downward and is stretched in the opposite direction from the right. The ball has been released at the height to carry it about chest high to the team mate. Balls are caught most easily at that point.

In teaching the Single Underarm Pass, have students line up quickly in two lines facing each other. These lines should be about twelve feet apart. Passes should not be too long, for long passes have a tendency to do away with team elements and bring about "grand-stand" play. By skilful questions find out from the class the number who have used or seen a Single Underarm Pass. Have these students demonstrate. Select the student who approximates good form and have her demonstrate *several times*. Then have all students reproduce the image. Let the class practice for several minutes. From time to time make suggestions. Stop the work of the class and call on several different members who have been executing the pass well to demonstrate. Draw the attention of the class to the start and the finish of the arm movements, footwork, and body control. Let the entire class try reproducing the more perfect image thus formed. Play the game and apply the pass. Next, teach the drill. Draw

from the class the starting position and the succeeding movements.

## DRILL

## SINGLE UNDERARM PASS. (RIGHT SIDE)

*Starting position:*

Right foot backward — PLACE!

*Count one:*

With weight well back on the right foot and balancing with the left arm, right arm backward — SWING!

*Count two:*

With a step forward and a transfer of weight, balancing with left arm, right arm downward-forward — SWING! Continue to rhythm. One — two, one — two, etc. Add music and use of balls. As need arises, correct mistakes with positive suggestions. These should be short and to the point.

*Positive suggestions:*

“Aim your ball.”

“Transfer weight.”

“Weight well back.”

“Finish with weight forward.”

“Swing close to body.”

“Balance with left arm.”

“Body and arm move *together*.”

“Make it easy.”

“Limber up.”

---

Remember that the value of the drill lies in the immediate application with the ball, not only in the lines thus formed, but in the game

itself. Stop the practice game wherever a Single Underarm Pass might best be used and insist upon its use.

*Teach the Single Underarm Pass from the left side.* Do not overlook nor neglect. It will probably need twice as much practice. Reverse directions for left.

The Single Underarm Pass is used almost continuously in the game. The most important exception is that of shooting baskets. It should never be employed there. It may be combined with the Pivot, Bounce Retrieve, or Juggle.

**Single Overarm Pass.** — The second important Single Arm Pass is the Overarm. This is sometimes known as the Loop. As the name implies, it is built on the concept of a circle — all angles, such as bent elbows, are eliminated. The right or left arm makes an almost complete circle in execution. Should the ball be received on the right side, the right arm is drawn downward, backward, upward, and forward — finishing with a good “follow through.” The release is made at the desired height. For basket shooting, the release is high, with the arm extended perpendicularly or slightly in front of the head. The opposite arm is used for balancing purposes, moving from a forward-extended position downward and backward, describing a half circle.

The footwork and body control are identical with those of the Single Underarm. If pass is taken from the left side, the left foot is back and steps forward *with* the arm movement. The weight of the body shifts, correspondingly. It cannot be too strongly emphasized that the shifting of weight, the footwork, and the arm movements are *together* and *simultaneous*.

The Single Overarm Pass is taught in the same manner as its predecessors, through demonstration by the class members, reproduction of image by the class, and suggestions by the teacher. There should be an immediate application in the game. The drill should then follow. Balls should be added, and elements of form desired kept clearly in the foreground by suggestions from the teacher. The more nearly perfect coördinations should be applied to the game.

## DRILL

### SINGLE OVERARM PASS. (RIGHT)

*Starting position:*

Right foot backward — PLACE!

*Count one:*

With weight on the back foot, and balancing with the left arm, right arm backward — SWING!

*Count two:*

With a transfer of weight and a step forward, balancing

with left arm, right arm forward-upward — SWING!  
Continue to rhythm, use music. Add balls, continuing same rhythm with music.

*Positive suggestions:*

“Bend knees.”

“Make complete circle.”

“Transfer weight.”

“Balance with opposite arm.”

“Swing close to head.”

“Finish with good ‘follow-through.’”

---

The big Overarm Pass may be used almost anywhere on the floor, not only as a pass, but for shooting baskets. When combined with the Pivot, Juggle, or Bounce Retrieve, it is especially effective.

**Overarm Bounce Pass.** — This pass is built upon the Overarm as an apperceptive basis. The footwork, body control, and arm movements are identical. The difference lies in the release. This is made lower and in front of the head. The ball should bounce and reach the team mate about chest high. The space from three to five feet in front of the opposite player has been found to be excellent bouncing territory.

**The Single Overhead Pass.** — In this throw the ball is brought either above or behind the head. The elbow is bent or flexed. The arm stretches forward-upward, the ball being released





SINGLE CHESTER TEAM, BACHT. NOTING POSITIONS OF ARMS, FEET, AND BODY WEIGHT OF THROATERS.  
RECEIVERS ALIVE AND "SET."

high. The most frequent use is that of basket shooting. Time spent in the perfecting of this pass might well be placed on the Overarm Pass with its numerous applications.

**The Shot-Put Throw.** — This particular throw is built upon the same foot work, body control, and balancing as the preceding Single Arm Passes. The difference lies in the flexed elbow, and the quick thrust or snap forward, forward-upward, or upward of the hand holding the ball. The regular "shot put" used so much by men in field sports is an excellent illustration. It needs to be practiced consistently to attain accuracy. Wherever the training season is short, the pass should be eliminated in favor of those more orthodox. The several uses are found in basket-shooting and in driving the ball across the floor great distances. Since, however, team play is one of the desired characteristics of a woman's game, long-distance throwing is discouraged.

The Single Arm Passes, especially the Underarm, the Overarm, and the Overarm Bounce, should receive much attention from the instructor in charge. The mimetic drill should be developed through suggestions and questions by the teacher for the purpose of analyzing the rhythms or coördinations involved. Practice

the drill often both without and with the balls. Be sure to teach passes utilizing both left and right sides. Apply immediately to the game and the elements of the game (skeleton drills worked out utilizing new passes). Teach one pass at a time. See that the players have a clear understanding of coördinations involved, and can execute fairly well before going on to the next. Care should always be exercised lest the instructor make her work purely mechanical.

## CHAPTER VI

### DOUBLE ARM PASSES

THE Double Arm Pass has the decided advantage of the power wielded by two arms. The balls are delivered with more speed and greater accuracy. The body weight and footwork parallel closely those used in the Single Arm Passes. In order of teaching, the best passes are the Double Chest Upward, the Double Chest Forward, the Double Side Underarm, right and left, and the so-called Feint.

**The Double Chest Upward Pass.** — The right-handed player has more developed power in her right arm than in the left. The reverse is true for the left-handed player. In teaching the Double Chest Upward Pass, the teacher needs to recognize this important fact. Otherwise the ball will be pushed with a decided angle to the left or right, dependent upon the right- or left-handed player respectively. In shooting baskets, this may prove disastrous.

For the right-handed player, the right foot is backward with the weight evenly distributed.



UNIVERSITY STUDENTS LEARNING BRIDGES' CARRY-UPWARD POSE AND VERTICAL GROUNDING.

The knees are bent at the beginning of the movement and stretched tautly at the end. The knee stretching may be accompanied by a leap or jump. At the start the ball is held between the two hands placed on the under side of the ball. The fingers are spread. The base of the palms face each other while the thumbs are turned toward the player. The elbows are bent upward in front and close to player's sides. Simultaneous with the stretching of the knees and the body leap, the arms are thrust upward. Later in the teaching, a preparatory movement of an upward, outward, and downward circle may be used prior to the upward thrust. This preparatory arm movement accompanies the bending of the knees. The release of the ball is the same.

In teaching, the instructor will find it helpful to have different players illustrate. She should then choose the one approximating the best form and have other players reproduce this image. This is always done with the ball. The next step in presentation is further demonstrations by the players. Draw the attention of all players to the arm movements, the body control, and the footwork. Work on each element separately and again let players reproduce the newer image. This is the place for teaching the drill. Remember that the drill is formal, that

it is based upon the body rhythms, and that it is a device for teaching the best coördinations. Since it is these coördinations it must be an exact reproduction of the integral parts of the Double Chest Upward Pass. As the need arises, positive suggestions designed to correct errors in execution should be made by the teacher.

### DRILL

DOUBLE CHEST UPWARD PASS. (RIGHT-HANDED PLAYER)

*Starting position:*

Right foot backward — PLACE!

*Count one:*

With bending of knees, arms upward — BEND!

*Count two:*

Arms and knees upward — STRETCH!

Later — With a jump, arms and knees upward — STRETCH!

Jumping or leaping lightly and easily are difficult for the average player. The instructor may well spend time on teaching these as separate elements of each pass. Few players without definite training land with bent knees and a relaxed body on balls of feet.

*Positive suggestions:*

“Bend knees.”

“Arms *upward* stretch.”

“Arms *close* to body.”

“Leap lightly.”

“Come down in same place.”

“Land on both feet.”

“Thrust from *center* of body.”



The drill, together with the succeeding practice with balls, may be motivated for smoothness and lightness by the addition of music.

One of the best uses for this pass is that of Basket Shooting both from the field in an unguarded position and from the Free-Throw Line. In the latter position there are several decided advantages over the Double Underarm. The player at all times is in a position to keep her eyes on the basket — a position so necessary to good basket shooting. When perfected, the coördinations make for more consistent accuracy. The movements are physiologically sound, tending toward the development of good posture through the lifted chest. Then, too, the pass has a greater number of possible applications on the playing field.

**Double Chest Forward Pass.** — Speed and accuracy are the principal assets of the Double Chest Forward. Likewise, the ball if well aimed reaches the player chest high. A quick forward thrust is often desirable, and this pass fills the requirements.

Here again the right-handed player will need to put her right arm at a disadvantage by stepping backward with the right foot; the left-handed player doing the reverse. At the start, the weight of the body is on the back foot,





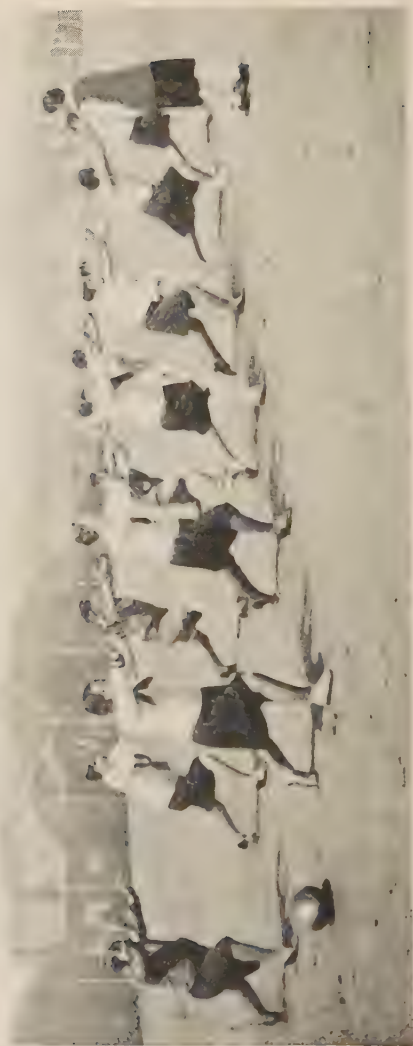
GUARDING AND DOUBLE CHEST UPWARD PASS. NOTICE TENSE POSITION OF EACH PLAYER.



TEACHING DOUBLE CHEST FORWARD PASS TO GROUP OF BEGINNERS ON SEATTLE PLAY FIELD, *First Position.*

knee bent. It shifts with the step forward and finishes on the forward foot. The ball is held between the two hands. The fingers are extended with thumbs directed upward. The elbows are flexed or bent, but placed more to the side of the body than in the upward pass. As the right foot takes a step forward, the arms are thrust directly outward. Later a twirl or English is added by twisting or snapping the wrists suddenly backward. The thumbs twirl toward the body, then downward. English is added during the thrust forward. There is no such thing as too much stress on synchronizing the footwork, body control, and arm movements. The more perfect the coincidence, the more perfect the results. The instructor should note the differences between this pass and the Double Chest Upward.

The Double Chest Forward Pass is not as easy as it looks. If the product is to be finished and rhythmical, the teacher will need to analyze very carefully its elements and see that these elements are perfected. The pass is taught as the others were — by means of skilful directions from the teacher, demonstrations by individuals, and reproductions of images by other players. Music may be used profitably in developing ease and harmony of movement.



DOUBLE CHU ST FORWARD PASS, *Second Position.*

## DRILL

## DOUBLE CHEST FORWARD PASS

*Starting position:*

Right foot backward — PLACE!

*Count one:*

With weight on back foot, arms upward — BEND!

*Count two:*

With a lunge forward, arms forward — THRUST!

*Positive suggestions:*

“Thrust *directly* forward.”

“Transfer weight.”

“Weight well back.”

“Lunge forward.”

“Hands at sides of ball.”

“Twist hands backward.”

“Finish with body forward.”

---

**Double Side Underarm Pass.** — Undoubtedly this is the most usable pass on the floor. Combined with the Pivot, the Bounce Retrieve, or the Juggle its applications are legion. A five-minute observation and analysis of a game will give even an amateur a knowledge of its possibilities.

Its apperceptive basis is found in the Single Underarm Pass. The footwork and body control are identical. The arms move in the same downward-forward plane. The difference lies in the use of both arms rather than one.



DOUBLE CHEST UPWARD PASS WITH CORRECT GUARDING. NOTICE DISTANCE OF GUARD FROM OPPONENT.

The ball is held between both hands with thumbs pointing slightly forward. As the ball is swung backward in the starting position (right side), the left arm crosses the front of the body as the latter makes a slight sideward pivot. This brings the right arm back of the ball. Both arms are then swung downward-forward, finishing with a "follow through" after the release. During the arm movements and simultaneous with them, the weight is carried to the back foot, then forward with that foot as it makes its step forward. The footwork, body weight, and arm movements should synchronize.

After the demonstrations and reproductions by the players, the teacher should see that each element of the pass is carefully analyzed and perfected. A vague, shoddy image will reproduce its kind. Perfection of analysis insures perfection in execution. But perfect execution means continued and prolonged practice in good form until the coördinations become habit.

### DRILL

#### DOUBLE SIDE UNDERARM. (RIGHT SIDE)

*Starting position:*

Right foot backward — PLACE!

*Count one:*

With the weight on the right foot, both arms to the right — SWING!



TEACHING DOUBLE SIDE UNDERARM PASS AND CORRECT GUARDING TO UNIVERSITY OF WASHINGTON STUDENTS.



*Count two:*

With a step forward and a transfer of weight, both arms downward-forward — SWING!

Continue to rhythm. Add music and balls.

Teach from left side.

Give practice catching and returning from alternate sides without loss of rhythm. This is very effective when motivated by music.

---

**The Feint.** — As the name implies, the Feint is a pretended attack on one point in order to distract attention from the point of the attack really intended. In other words it is a deceptive movement or series of movements. This may be accomplished by arm movements alone or by a combination of arm and foot movements. In the former, the arms may move very quickly from the right side of the player, across the front of her body left, then back to right with a quick release from the right. The right foot remains back during the misleading arm work, but moves forward with the release. This can be done in a like manner starting left.

A second possibility is to swing the weight and right foot back. At same time both arms swing back to right. Then transfer weight to left foot and swing ball to left side. Complete the pass by stepping forward with right foot and releasing



FLIST WITH DOUBLE SEE UNDERARM PASS. *Fritz Pinner.*

ball with underarm throw from left side. Care should be taken to keep left foot in contact with the floor during the entire shift. This scheme of attack may be executed from either right or left sides.

## DRILL

### THE FEINT. (RIGHT SIDE)

*Starting position:*

Right foot backward — PLACE!

*Count one:*

With weight on right foot, both arms to the right —  
SWING!

*Count two:*

With a transfer of weight to left foot, both arms to left  
— SWING!

*Count three:*

Stepping forward with right foot, both arms downward-forward — SWING! Continue to rhythm: One, two, three, etc.

---

**Double Overhead Pass.** — In this pass the ball is held momentarily in the hands above or behind the head. It is released with a quick extension of the arms. The right foot is usually back and shifts forward. Physiologically the throw has inherent in it grave dangers for the player using it. The body is most often tilted backward with a corresponding curve in the back.



FEINT WITH DOUBLE SIDE UNDERARM PASS. *Second Position.*



FEINT WITH DOUBLE SIDE UNDERARM PASS. *Third Position.*

This in itself is not good. Then, too, the results of overguarding, charging, or pushing may be very disastrous — sometimes resulting in broken backs, serious sprains, or internal injuries. The author has found that time may be better spent on the development of the other Double Arm Passes.

## CHAPTER VII

### COMBINATIONS

GAMES of basketball have been built on simple elements. These games have been fairly interesting to the younger players. But, as a girl matures mentally and emotionally, as she approaches adult life, the game must contain such elements as will hold her interest. This means complexity of movement and adjustment. The older girl finds little pleasure in using the rudimentals unless they are embellished — she now wants intricate tools. The more difficult the combinations, the more she is intrigued and the more she will practice. These, however, must have definite applications in the game which the girl herself can see and realize. She is ready to take up such possibilities as the Pivot, the Bounce Retrieve, and the Juggle.

**The Pivot.** — The purposes of the Pivot are to turn away from an opponent or to assume a new position for passing or shooting. In other words, its chief purpose is to mislead the opponents.

It should be taught in such a way that the execution will be in strictest accord with the National rules. As the name implies, the Pivot is a swinging about with the use of a pivotal center. This center may be either foot, dependent upon the desired direction. Any angle from  $1^{\circ}$  to  $360^{\circ}$  is a possibility. By teaching angles of  $90^{\circ}$ ,  $180^{\circ}$ ,  $270^{\circ}$ , and  $360^{\circ}$ , the player will be supplied with implements for any angle.

*Quarter Pivot.* — Line the players in a straight line, double-arms distance apart, facing instructor. Use formal commands. Class — ATTENTION! *Right* foot backward — PLACE! The right foot is carried a short distance *directly* back. Using this foot in its new position as a center, have players turn or pivot one quarter to right. This is done by swinging the front, here the left foot and the plane of the body,  $90^{\circ}$  to the right. The body weight is retained on the right foot. The ball is delivered from this new position — the weight being transferred during the pass. The right foot should be in constant contact with the floor during the entire procedure. Continue having players practice pivoting one quarter turn to the right or left. The Pivot left is taken with the left foot back acting as a center. The practice in pivoting is best given to formal count in a drill.





HALF PIVOT WITH SINGLE OVERARM PASS. *First Position.*

## DRILL

## QUARTER PIVOT. (RIGHT)

*Starting position:*

Right foot backward — PLACE!

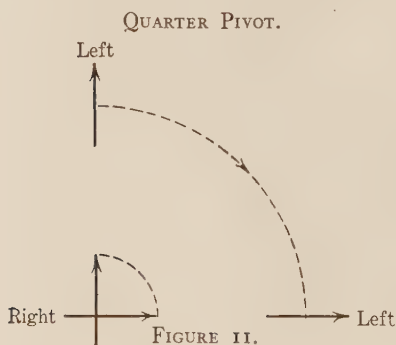
*Count one:*

With the weight on the right foot, body and left foot one-quarter turn to the right — SWING!

*Count two:*

To the front — SWING!

Continue to count and rhythm. Sufficient time should be given this practice for player to



perfect the coördinations until they are smooth and easy. Then add use of ball and various respective passes: Single Underarm, Single Overarm, Double Chest Forward,

Double Chest Upward, Bounce, Double Side Underarm, Bounce Retrieve, and Juggle.

*Half Pivot.* — In the Half Pivot, as in all pivots, the right or left foot acts as the pivotal center and remains in constant contact with the floor. The plane of the body and the opposite foot swing one-half turn or 180°, until



HALF PIVOT WITH SINGLE OVERARM PASS. *Second Position.*



HALF PIVOT WITH SINGLE OVERARM PASS. *Third Position.*

the player is facing in the opposite direction. The weight of body is retained on the foot forming the pivotal center. The ball is thrown from this new position. The pivotal foot should not be lifted until after the release.

### DRILL

#### HALF PIVOT. (RIGHT)

*Starting position:*

Right foot backward — PLACE!

*Count one:*

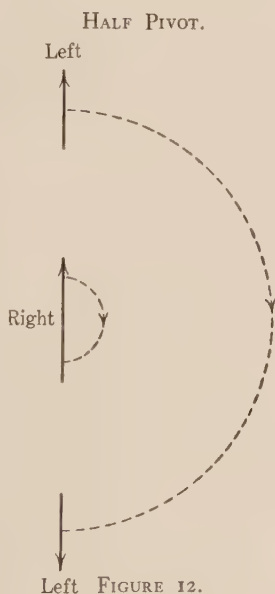
With weight on the right foot, body and left foot one-half circle to the right — SWING!

*Count two:*

To the front — SWING!

Continue to count or rhythm. Make positive suggestions to overcome faults as they occur. Be sure that players practice sufficiently to make coördinations involved, smooth and rhythmical. Add use of balls and various combinations: Single Underarm Pass, Single Overarm Pass, and so forth.

*Three-Quarter Pivot.*—The plane of the body and the forward foot make a three-quarters swing to the



right or left. The player is enabled to avoid an opponent on his right by a swing to the left. The movements are reversed for an opponent coming in on the left. The pivot is then to the right.

## DRILL

### THREE-QUARTER PIVOT. (RIGHT)

*Starting position:*

Right foot backward — PLACE!

THREE-QUARTER PIVOT.

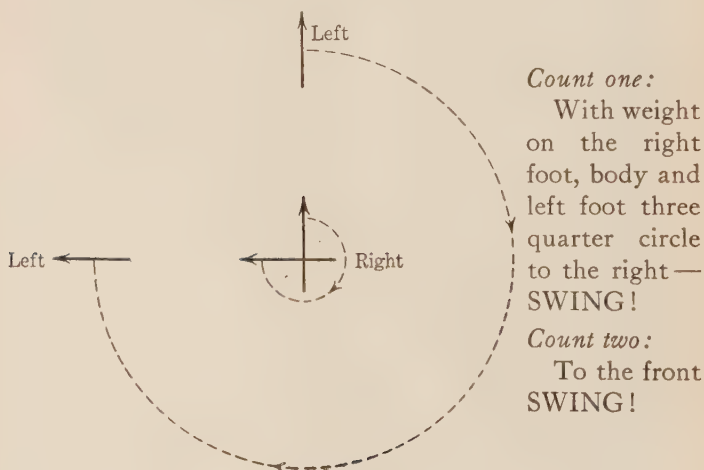


FIGURE 13.

Continue to count. Practice until coördinations are definitely fixed. Add use of ball and combinations.

*Full Pivot.* — The Full Pivot as a continuous

movement is exceedingly difficult and requires a very fine sense of balance and recovery. By careful analysis and practice in the coördinations involved, the player is provided with an exceptionally fine tool of evasion. The Three-Quarter and Full Pivot should only be given to the more seasoned players.

In the Full Pivot, the right or left foot is again carried back and acts as the rotating hinge. A com-

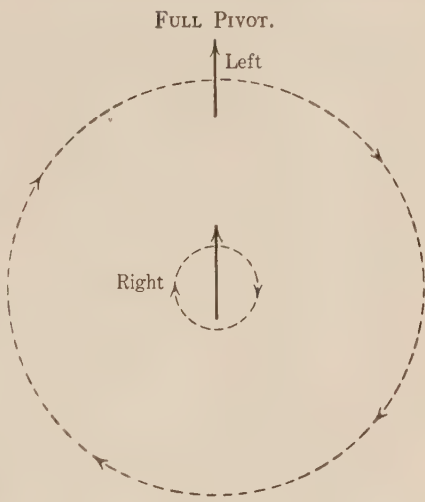


FIGURE 14.

plete swing of the body and forward foot is then made—the weight remaining on the pivoting center.

### DRILL

#### FULL PIVOT. (RIGHT)

*Count one:*

Right foot backward — PLACE!

*Count two:*

With weight on the right foot, body and left foot in a complete circle to the right — SWING!

Continue to count. Take slowly. Add ball with possible combinations. Watch footwork.

**Bounce Retrieve.** — This particular element of basketball has been gifted with a misnomer for some time. Characterized as a “Dribble” in the National Basketball Rules, it has been a bone of contention among both officials and players. The “Bounce Retrieve” seems better suited to its characteristics. There are two distinct parts to the element: that of bouncing the ball and that of retrieving or recovering it — therefore, the new appellation.

The bouncing must be in accord with the rules of the game — the “one step” rule. The recovery must also be in accord with these rules. Great care in the early teaching is necessary if “traveling” is to be avoided. The bounce may be given impetus with one hand or both. The ball must leave the hands before the second step is taken. A player may advance any number of steps from the time it leaves her hands until she has retrieved it. Upon the recovery, she must stop or pass the ball before advancing more than the “one step.” The ball should be retrieved after the first bounce — the players practicing with that in view. The Bounce Retrieve requires careful analysis, exact execution, and considerable training.



Players should be taught right-hand, left-hand, and both-hand movements in this element. Using the right hand, the right foot is back at the start; the reverse is true for the left; for both, the back foot is dependent largely upon whether the player is right- or left-handed. In all situations, the weight should be back at the start and carried forward with the step as the bounce is given. The player then runs forward to recover her ball, stopping after the retrieve. The best device in teaching appears to be a separation of the entire element into its constituent parts. These parts should then be taught respectively and combined into the whole.

*Using Big Overarm Bounce as in Overarm Pass (right).* — Two lines of players, about twenty feet apart, facing — players separated by double-arms distance. Balls in right hands of players comprising one line. Through questions and suggestions find out whether anyone can demonstrate. If no one is available, the instructor in charge should assume the responsibility. After the image has been given, let players reproduce it. Make positive suggestions as the occasion arises. Practice for a few minutes only. Straighten the lines, with balls on one side. Balls should be in right hands of players, who have their right feet back. Re-

view Overarm Bounce Pass (right). Give a short practice, emphasizing the footwork and the release. Next, have the players bounce the ball closer to themselves, run forward, retrieve ball, and *stop*. Do this a number of times. Stress the stop, keeping the feet in their respective positions. Add Double Chest Forward Pass. Work with second line in same way. Let the players Bounce Retrieve and Double Chest Forward Pass to each other. Practice the parts respectively and apply the element to the game itself.

Teach Bounce Retrieve combined with Double Chest Upward, Overarm Pass, Overarm Bounce Pass, Single Underarm Pass, Double Side Underarm Pass, and so forth.

When the instructor is convinced that the players are executing smoothly, lightly, and efficiently, add the Quarter Pivot, the Half Pivot, the Three-Quarter Pivot, and the Full or Complete Pivot.

The Bounce Retrieve with its many possible combinations enables the player to meet numerous situations as they occur in the game. A player with this tool carefully in hand can most effectively advance the ball, evade an opponent, utilize the time necessary for her team mate to reach a desired spot, and add much to an inter-

esting game — providing always the element is used *intelligently*. Over and over again the author has seen the playing messed up by forwards already in a position to shoot utilizing the Bounce Retrieve. Other players on the floor through its unwise use have lost the ball for their team. During the practice game, the instructor should size up the situations, stop the game, suggest and insist on the use of the element where it is most effective. If she finds the combination used unwisely, follow the same procedure by stopping the game. Ask the player why she used the element and what would have been more useful. See that players use their heads.

**The Juggle.** — Unless the Juggle is carefully mastered by constant and persistent practice, it is a very poor tool to employ. It always comes as a surprise to the opponents. Effectively and skilfully handled, it adds much to the playing.

The Juggle is defined in *The Official Basketball Guide for Women* as “a play in which a player, after giving impetus to the ball by throwing or batting it so that the bottom of the ball goes above the head, touches it again before it has touched the floor or been touched by another player.” More fully described — a player

throws the ball into the air and runs forward to recover it herself before an opponent can intercept it. She then passes it to a team mate or shoots for basket.

One of the best and most effective Juggles is made with the Single Overarm Pass. This is usually preceded by a Quarter Pivot, a Half Pivot, or a Three-Quarter Pivot. Used with the Half Pivot, it interjects a most interesting play into the game. The Juggle may be combined with any of the Single or Double Arm Passes.

The following is a list of combinations in order of teaching. They range from the very simplest to the most complex :

1. Quarter Pivot and Single Underarm Pass (right and left)
2. Quarter Pivot and Single Overarm Pass (right and left)
3. Quarter Pivot and Single Overarm Bounce Pass (right and left)
4. Quarter Pivot and Double Chest Upward or Forward
5. Quarter Pivot and Double Side Underarm Pass (right and left)
6. Half Pivot and Single Underarm Pass (right and left)
7. Half Pivot and Single Overarm Pass (right and left)
8. Half Pivot and Single Overarm Bounce Pass (right and left)

9. Half Pivot and Double Chest Upward or Forward
10. Half Pivot and Double-side Underarm Pass (right and left)
11. Three-Quarter Pivot and Single Underarm Pass (right and left)
12. Three-Quarter Pivot and Single Overarm Pass (right and left)
13. Three-Quarter Pivot and Single Overarm Bounce Pass (right and left)
14. Three-Quarter Pivot and Double Chest Upward or Forward
15. Three-Quarter Pivot and Double Side Underarm (right and left)
16. Full Pivot and Single Underarm Pass (right and left)
17. Full Pivot and Single Overarm Pass (right and left)
18. Full Pivot and Single Overarm Bounce Pass (right and left)
19. Full Pivot and Double Chest Upward or Forward
20. Full Pivot and Double Side Underarm Pass (right and left)
21. Quarter Pivot, Bounce Retrieve, and Single Underarm Pass (right and left)
22. Quarter Pivot, Bounce Retrieve, and Double Chest Upward or Forward Pass
23. Quarter Pivot, Bounce Retrieve, and Double Side Underarm Pass (right and left)
24. Quarter Pivot, Bounce Retrieve, and Double Chest Bounce Pass
25. Quarter Pivot, Bounce Retrieve, and Single Overarm Pass (right and left)
26. Quarter Pivot, Bounce Retrieve, and Single Overarm Bounce Pass (right and left)

27. Half Pivot, Bounce Retrieve, and Single Underarm Pass (right and left)

28. Half Pivot, Bounce Retrieve, and Double Chest Upward or Forward Pass

29. Half Pivot, Bounce Retrieve, and Double Side Underarm Pass (right and left)

30. Half Pivot, Bounce Retrieve, and Double Chest Bounce Pass

31. Half Pivot, Bounce Retrieve, and Single Overarm Pass (right and left)

32. Half Pivot, Bounce Retrieve, and Single Overarm Bounce Pass (right and left)

33. Three-Quarter Pivot, Bounce Retrieve, and Single Underarm Pass (right and left)

34. Three-Quarter Pivot, Bounce Retrieve, and Double Chest Upward or Forward Pass

35. Three-Quarter Pivot, Bounce Retrieve, and Double Side Underarm (right and left)

36. Three-Quarter Pivot, Bounce Retrieve, and Double Chest Bounce Pass

37. Three-Quarter Pivot, Bounce Retrieve, and Single Overarm Pass (right and left)

38. Three-Quarter Pivot, Bounce Retrieve, and Single Overarm Bounce Pass (right and left)

39. Full Pivot, Bounce Retrieve, and Single Underarm Pass (right and left)

40. Full Pivot, Bounce Retrieve, and Double Chest Upward or Forward Pass

41. Full Pivot, Bounce Retrieve, and Double Side Underarm (right and left)

42. Full Pivot, Bounce Retrieve, and Double Chest Bounce Pass

43. Full Pivot, Bounce Retrieve, and Single Overarm Pass (right and left)

44. Full Pivot, Bounce Retrieve, and Single Overarm Bounce Pass (right and left)

45. Half Pivot Right, Bounce Retrieve, complete the pivot, and add in order, combinations given in 6, 7, 8, 9, and 10

46. Half Pivot Left, Bounce Retrieve, complete the pivot, and add in order combinations given in 6, 7, 8, 9, and 10

47. Quarter Pivot, Juggle, and Double Chest Forward or Upward Pass

48. Quarter Pivot, Juggle, and Double Side Underarm Pass (right and left)

49. Quarter Pivot, Juggle, and Single Overarm Pass (right)

50. Quarter Pivot, Juggle, and Single Overarm Bounce Pass (right)

51. Half Pivot, Juggle, and Double Chest Forward or Upward Pass

52. Half Pivot, Juggle, and Double Side Underarm Pass (right and left)

53. Half Pivot, Juggle, and Single Overarm Pass (right)

54. Half Pivot, Juggle, and Single Overarm Bounce Pass (right)

55. Three-Quarter Pivot, Juggle, and Double Chest Forward or Upward Pass

56. Three-Quarter Pivot, Juggle, and Double Side Underarm Pass (right and left)

57. Three-Quarter Pivot, Juggle, and Single Overarm Pass (right)

58. Three-Quarter Pivot, Juggle, and Single Overarm Bounce Pass (right)

The Full Pivot with these combinations has little applicability in the game.

## CHAPTER VIII

### BASKET SHOOTING

SCORING goals is the "steam that drives the team along." It is the only way to win the game. A team that cannot score, cannot win. The offensive part of the game culminates in the making of a goal. The piling up of the scores increases the confidence and the morale of the team. For some unknown reasons large scores in the woman's game have been discouraged and penalized by the rules committee. Various shots are made one point shots — not because they are physiologically unsound, and some of them are, but obviously because they are considered too hard to guard. The answer would seem to be: work for better guarding. In the training of more than two thousand girls in basketball during the past seven years, the author cannot lose sight of the exhilarating psychological effects of piling scores. Anyone who is on the floor doing the actual teaching and refereeing will find her work more satisfying and less fatiguing if scores are made and called or posted.





UNDER BASKET. NOTICE CAREFULLY RESPECTIVE PLAYERS.

But Basket Shooting requires work; it requires long consistent practice. A "shooting eye" must be developed. Accuracy of judgment plays an important part. In other words, shooting does not just happen, for luck plays a minor rôle.

One secret of Basket Shooting is keeping the eye on the goal. All throws should permit the player to do this. There are a number of throws that might be utilized. Conspicuous among these are the Double Chest Upward, the Overarm or Loop, and the flexed-elbow or upward Shot Put. The last is made best near and almost under the basket; the two former are distance shots. Forwards should be encouraged to practice at every odd moment. Equipment should be at their disposal.

There are several ways of making the basket. The most frequent is through a Free Shot or one that has sufficient loop in it to drop easily through the basket-opening without touching the rim. It is a clean shot and beautiful. The amount of accuracy when perfected is high. Compared with the other types, it is the best and most easily acquired.

Another type is that of the caromed ball or banked shot. Here the ball strikes the back-board at an angle and rebounds into the basket.

A player must discover the proper angles appropriate for respective positions on the floor. She must then practice consistently and painstakingly from each position. The banked shot is taken with only great inaccuracy from the extreme sides and front positions — the Loop needs to be employed here.

A third type of shot allows the ball to run up over the backboard, dip and drop in over the edge of the basket. It is a very pretty shot and is usually made with the upward Shot Put, the player almost under the basket. The elements found in the Free Shot are present in this one.

The Free Shot appears to have the greatest applicability and is, therefore, suggested for most basket shooting.

#### PRACTICE ELEMENTS OF BASKET SHOOTING

##### *A.* Standing position.

1. Forwards shooting from Free-Throw Line. Use Double Chest Upward Shot.
2. Semicircle formation. Half-Circle with ten- to fifteen-foot radius drawn under basket as center. Forwards practice from this line.
  - a.* Double Chest Upward Shot.
  - b.* Single Overarm (right).
  - c.* Single Overarm (left).

3. Games using elements of Exercises 1 and 2.
  - a. Relay — counting baskets made. Two teams placed respectively at baskets behind Free-Throw Line. Time — five minutes.

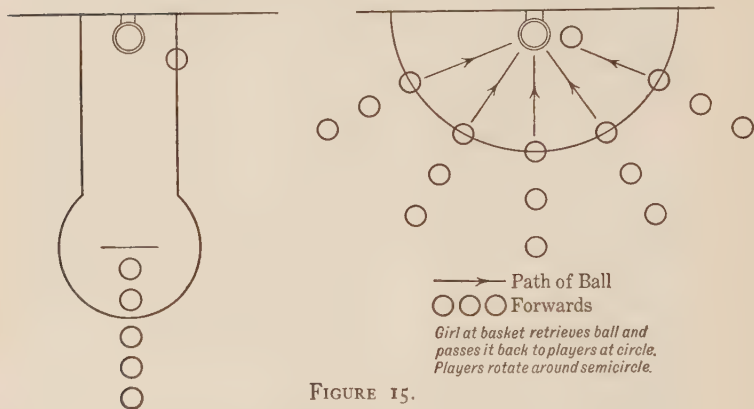


FIGURE 15.

- b. Semicircle as in Fig. 15 drawn beneath each basket. Class divided into teams. Ball rotates around to all players. At a signal all teams begin throwing for basket. At end of five minutes baskets made are reported. Team having scored the greatest number of baskets wins.
  4. Players divided in groups of two. Number One's at ten-foot semicircle, Number Two's about six feet behind and a short distance to one side. Number One's Half Pivot and pass ball to Number Two's who Double Chest Upward Pass to basket. (See Fig. 16.)
- B. Active or running elements.**
1. Semicircle as in Fig. 15 above. Forwards distributed around.

- a.* Bounce Retrieve, Forward, and Double Chest Upward Shot.
- b.* Bounce Retrieve, Forward, and Overarm Shot.
- c.* Quarter Pivot right, Bounce Retrieve, and Double Chest Upward Shot.

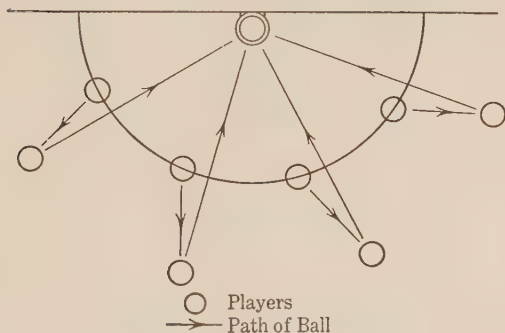


FIGURE 16.

- d.* Same as *c*, starting left.
- e.* Quarter Pivot right, Bounce Retrieve, and Single Overarm Shot.
- f.* Same as *e*, starting left.
- g.* Players facing opposite direction from basket. Half Pivot right, Bounce Retrieve, and Double Chest Upward Shot. Same combined with Single Overarm Shot.
- h.* The same as *g*, starting left.
- i.* Players facing basket. Half Pivot right, Bounce Retrieve in place, complete Pivot, and Double Chest Upward Shot.
- j.* The same as *i*, starting left.
- k.* Formation as in *i*. Half Pivot right, Bounce Retrieve running several steps, complete Pivot, and Double Chest Upward

Shot. Same combination using Single Over-arm Shot.

- l.* The same as *k*, starting left.
- m.* Players in groups of two. Number One's around ten-foot semicircle. Number Two's about six feet to one side or behind. Number One's Half Pivot (right or left), bounce or pass ball to Number Two's. Number Two's Bounce Retrieve Forward and throw for basket.

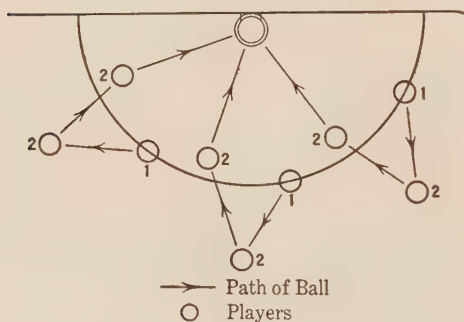


FIGURE 17.

This may be modified in many ways; for example, Number One passes to Number Two, who in turn passes back to Number One who Bounce Retrieves and shoots for basket.

- n.* Moving circle under basket.

Player shoots for basket, moves forward, retrieves ball and passes to Number Two, who has reached original position of Number One, and so forth. Various combinations may be utilized here.

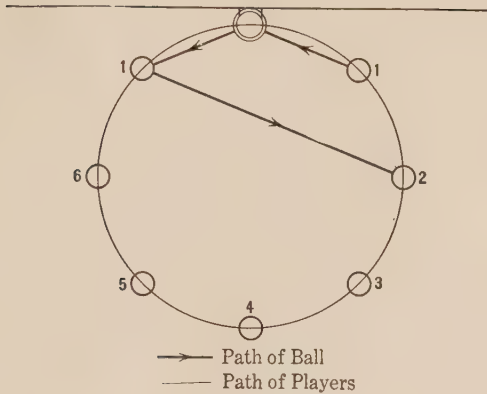
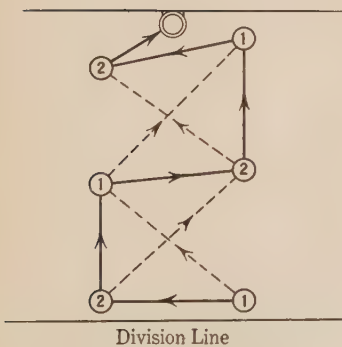
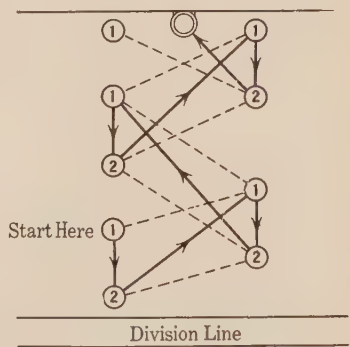


FIGURE 18.

o. Two forwards starting at division line work ball to basket. Use diagonal skeleton drill and designate passes to be emphasized.



Diagonal Skeleton Drill



Complex Drill

FIGURE 19.

- p. The following games listed in *Games for the Playground, Home, School, and Gymnasium*, by Jessie H. Bancroft, form an apperceptive basis for Basket Shooting, as well as giving interesting practice in that element: Arch Goal Ball, Twenty-One, Captain Ball, Safety First, Goal Call Ball (adapted), Keep Away (adapted), Goal Pass Ball Relay (adapted).

Teachers of basketball need to realize that Basket Shooting is the main object of game. As such, it must have a proportionate practice.



## CHAPTER IX

### GUARDING

ALL players in basketball are guards. Therefore, each and every one should acquire guarding technique. True, the so-called "Guards" need a specialized, well-trained ability. This ability, in the past, has seldom reached the "high spots" in the woman's game. Little or no attention has been given it. Teachers have seemed to feel that the necessary skill could be worked up and acquired by playing the game. The results have justified the experiment — messy, scrambling, noisy expenditures of energy and a shocking, atrocious exhibition.

Guarding, in its strictest sense, means preventing the opponent from getting possession of the ball. It also means preventing the opponent from making an effective pass. The first is best acquired through training in intercepting; the second, through a skilful use of guarding in the body plane.

Guarding requires agility, alertness, and foresight. Running rapidly, leaping lightly, re-



TEACHING GROUP OF HIGH-SCHOOL GIRLS DOUBLE CHEST UPWARD PASS WITH CORRESPONDING CORRECT  
GUARDING.

covering quickly form very necessary requisites. Exercises in these elements may well be made a part of the lesson plan.

Too much stress has been given to "sticking close to the opponent." This has brought about useless, ineffective waving of arms in front of player and numerous examples of "tagging." The author advocates a clean, open game — players away from their opponents. Should the forward have the ball, the guard can best intercept it or prevent an effective pass if she is standing from three to six feet away in an alert mental and physical attitude. She should watch opponent carefully, "time" her movements, and leap at the psychological moment. Much energy has been dissipated and extravagantly squandered by jumping at the inappropriate instant, the opponent taking advantage of the time necessary for recovery. Other energy has been scattered and become ineffective from the misuse of arm movements. These, too, need "timing." Standing in an expectant pose, ready to leap, run, or intercept is the best preparatory part of guarding and a "better half" of it. Players should have this emphatically and constantly emphasized in their teaching. A player can best intercept the ball by keeping to the side of opponent and slightly



CORRECT GUARDING FOR DOUBTLE SHOT UNDERARM PASS. NOTICE DISTANCE BETWEEN DEFENDENTS.

back. From this position, she runs diagonally forward.

### PRACTICE ELEMENTS OF GUARDING

1. Class counts off by two's. Number One's stand about three feet away facing Number Two's.
  - a.* Number One's: arms upward, stretch. Bring slowly down at side following plane of body. Do this several times. One arm up, other arm down — change positions following plane. Do this several times.
  - b.* Number Two's follow same procedure.
2. Apply Exercise 1 to court by placing teams on floor. Have respective teams practice arm shifting through body plane.
3. Class counts off by three's. Arrange in two lines, facing. Lines about fifteen feet apart — plenty of space between players. Numbers One and Two opposite; Number Three between. Ball is thrown between Numbers One and Two. Number Three intercepts. She exchanges places with One from whom she intercepted.
4. Class divided into two teams — Red Team and Green Team. Both teams number off by two's. One's on each team are opponents; Two's, likewise. Red Team in two lines on floor, facing. Lines about fifteen feet apart, at least double-arms space between players. At start, Number One's of Green Team stand about three feet in front of Number One's of Red Team; Number Two's of Green Team to the left and slightly behind Number Two's of Red Team.

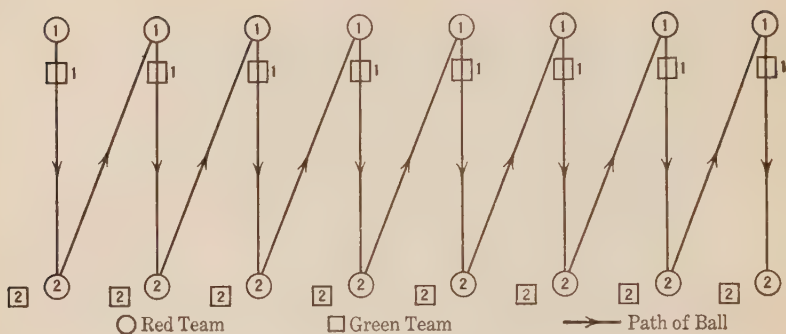


FIGURE 20.

Ball is started by the first Number One of the Red Team, who throws to Number Two.

The members of the Green Team try intercepting the ball. If ball is intercepted, it is given to the player from whom it was taken and again put in play. A score is given each time it is intercepted by the Green Team.

When ball has passed consecutively down the line, the teams exchange places.

The team scoring the greater number of points while guarding wins the game.

5. Class divided into fifteen-foot circles. About eight players around circle, a ninth player in center. Ball is thrown around and across circle. Player on inside tries to intercept. Player from whom she catches ball (the passer) becomes "It."
6. Two concentric circles — outside with a radius of ten feet; inside, a radius of eight feet. About six players distributed around outside circle, equal number around inside. Ball starts with outside



HIGH-SCHOOL GIRLS LEARNING CORRECT GUARDING FOR DOUBLE OR SINGLE SIDE UNDERARM PASSES.

circle, members of which pass ball around and across circle. Members of inside circle intercept ball; player securing it exchanges places with one making pass. Number One of inner circle intercepts from Number One of outside circle.

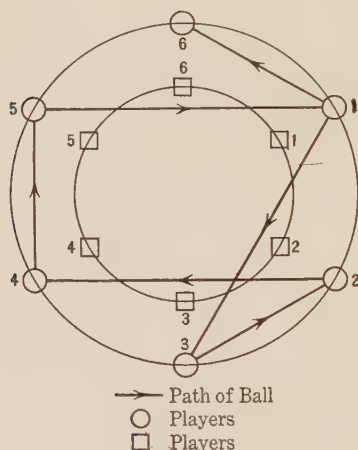


FIGURE 21.

7. Class count off by fours. Numbers One and Three, partners; Numbers Two and Four, partners. One set of partners keeps ball away from other set. Confine a group of four to one division on floor. (Two minutes practice.) Change groups.
8. Groups of three — any place on court. Ball starts between Numbers One and Two — Number Three tries to intercept. In case she secures ball, the player from whom she intercepted takes her place and becomes "It." (Two minutes practice.)
9. Fifteen-foot semicircle below basket. Forwards



arranged at equal distances around. Guard for each forward. The forwards may use any passes or combinations for goal shooting. The guards try intercepting.

*Suggested possibilities:*

- a. Forward — One-Half Pivot, Bounce Retrieve, throw for basket.
- b. Forward — Bounce Retrieve Forward, throw for basket.
- c. Forward — Bounce Retrieve Right, throw for basket.
- d. Forward — Throw for basket.

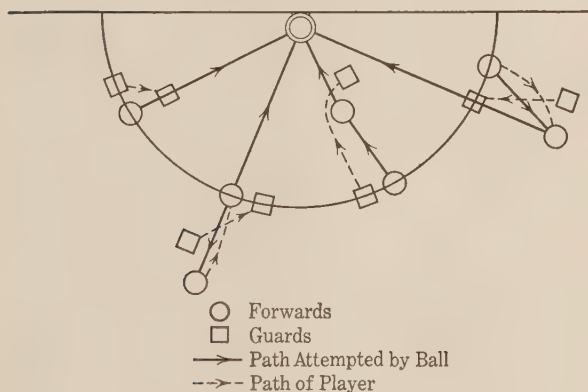


FIGURE 22.

10. Two forwards, two guards in respective ends of court. Guards try to keep forwards from scoring and try to keep possession of ball.

The following list of games will aid in teaching guarding: BANCROFT — *Games for the Play-*



SINGLE OVERARM RIGHT WITH CORRECT GUARDING. HIGH SCHOOL GIRLS.

*ground, Home, School, and Gymnasium.* Boundary Ball; Captain Ball I, II, III; Emperor Ball; Progressive Captain Ball; Double Corner Ball; Drive Ball; Nine Court Basket Ball; Keep Away.

BOWEN AND MITCHELL — *Practice in Organized Play.* Field Ball.

STALEY — *Plays and Games!* End Ball; Pin Ball; Score Ball; Tower Ball.



GUARDING DALLAS CHEST FORWARD PASS. UNIVERSITY OF WASHINGTON STUDENTS.

## CHAPTER X

### SELF-TESTING ELEMENTS

SELF-TESTING in physical education activities is coming into its own. Teachers are realizing the scientific and educational possibilities inherent in it. Tests in the various sports are being devised for that purpose. These tests include tests on rules and tests in technique. The former are given in the form of Yes and No, Right and Wrong, Multiple Answer, and Substitution. The latter are scientifically worked out from the elements of the game.

All tests must be based upon something definite. There must be something to test, and the instructor must be sure that she is testing it. There should be no preconceived ideas of what the results will be. The conditions and situations utilized should parallel those in the actual activity. All tests should be hard enough to prevent a large percentage of the group from scoring perfectly, and simple enough to give everyone an opportunity of making some score. This test should have possibilities of objective

evolution. Score sheets of classes and individuals should be kept where players may have access to them. A forward should be able to trace her improvement in basket shooting and also have an opportunity of comparing herself with other forwards. Scoring should be done objectively — right or wrong.

Tests should be given at the beginning of the training season, several times during the season, and at the end. They should always be given under the same conditions. The same test given outdoors and then indoors is not following scientific procedure. Distances used in one test should be used in all. Equipment should be identical; object, identical; procedure, identical; and scoring, identical.

The results of the tests may serve as a means of selecting teams or as a part of a class grade. They serve as a practical means of comparing individuals, groups, or classes. As such, they aid in differentiating between individuals and groups — allowing a classification within the group. The tests act as a check on the student and teacher. The exact rating and specific weaknesses of individuals are realized. Instructors can judge the effectiveness of their own work.

## TESTS FOR ACCURACY IN PASSING

## TEST I

*Object:* To test the accuracy with which a player may hit a given target, using the Single Underarm Pass.

*Equipment:* Standard basketballs. A square, two feet on a side, is placed or drawn on the wall of the gymnasium so that the bottom line is three feet from the floor. Twenty feet from the wall draw a line two feet long on the floor parallel with the wall. The line should be drawn so that its middle point will be opposite the middle of the square.

*Procedure:* Player stands with the right foot on the middle point of the twenty-foot line. The left foot is placed in front. From this position ten trials are given from the right side. The player then shifts to the left side. Ten trials are given on the left. Use the form taught for the Single Underarm Pass.

*Scoring:* Any ball hitting any part of the target or any of its boundary lines is scored correct. All other balls do not score. Use someone to assist in scoring.



FIGURE 23.

## TEST II

- Object:* To test accuracy, using Single Overarm Pass (right and left).  
*Equipment:* See Test I.  
*Procedure:* See Test I.  
*Scoring:* See Test I.
- 

## TEST III

- Object:* To test accuracy, using Double Chest Forward Pass.  
*Equipment:* See Test I.  
*Procedure:* See Test I.  
*Scoring:* See Test I.
- 

## TEST IV

- Object:* To test accuracy, using Double Side Underarm (right and left).  
*Equipment:* See Test I.  
*Procedure:* See Test I.  
*Scoring:* See Test I.
- 

## TEST V

- Object:* To test accuracy, using combination — Bounce Retrieve and Single Underarm Pass (right and left).  
*Equipment:* See Test I. Player starts Bounce Retrieve at a two-foot line drawn thirty feet from target.  
*Procedure:* See Test I.  
*Scoring:* See Test I.



## TEST VI

- Object:* To test accuracy, using combination —  
Bounce Retrieve and Double Chest Forward.
- Equipment:* See Test V.
- Procedure:* Same as above.
- Scoring:* Same as above.
- 

## TEST VII

- Object:* To test accuracy, using the combination —  
Bounce Retrieve, and Single Overarm Pass  
(right and left).
- Equipment:* Same as Test V.
- Procedure:* Same as Test V.
- Scoring:* Same as Test V.
- 

## TEST VIII

- Object:* To test accuracy, using combination Juggle  
and Double Chest Forward.
- Equipment:* Same as Test V.
- Procedure:* Same as Test V.
- Scoring:* Same as Test V.
- 

## TEST IX

- Object:* To test accuracy, using combination Juggle  
and Double Side Underarm Pass (right and  
left).
- Equipment:* Same as Test V.
- Procedure:* Same as Test V.
- Scoring:* Same as Test V.

## TEST X

- Object:* To test accuracy, using combination Half Pivot, Bounce Retrieve in place, Complete Pivot and Double Chest Pass (right and left).
- Equipment:* Same as equipment in Test I.
- Procedure:* Same as Test I.
- Scoring:* Same as Test I.
- 

## TEST XI

- Object:* To test accuracy, using Half Pivot, Bounce Retrieve running four or five steps to secure, Complete Pivot and Double Chest Forward Pass (right and left).
- Equipment:* Standard basketballs, target on wall, and line on floor drawn fifteen feet from wall.
- Procedure:* Player starts test facing target at fifteen-foot line. Half Pivot to the right, Bounce Retrieve, running in new direction to secure ball, complete the Pivot and Double Chest Forward Pass to target.
- Scoring:* Same as Test I.
- 

## BASKET-SHOOTING TESTS

## TEST I

- Object:* To test accuracy in basket shooting, using the Double Chest Upward Shot.
- Equipment:* Standard basketballs, regulation floor with Free-Throw line distinctly drawn.
- Procedure:* Player takes her place behind the Free-Throw line. From this position she is given ten trials

for basket. National rules governing shooting from Free-Throw line should be strictly observed.

*Scoring:* All balls entering basket from above and dropping through score one point. All others do not score.

### TEST II

*Object:* To test accuracy in basket shooting from a definite place on the floor, utilizing the Double Chest Upward Shot.

*Equipment:* Standard basketballs, basket for shooting, and a semicircular line drawn with a radius of fifteen feet below using basket as center.

*Procedure:* Player takes her position on Point One on line. From this position she is given ten trials for basket, using the Double Chest Upward Shot. She then moves to point Two, Three, and Four respectively, taking ten trials from each new position.

*Scoring:* Same as Test I.

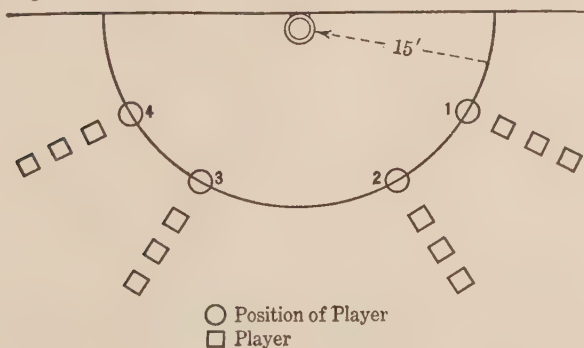


FIGURE 24.

## TEST III

- Object:* To test accuracy in basket shooting, utilizing Single Overarm Shot (right and left).  
*Equipment:* Same as Test II.  
*Procedure:* At start, right foot on position One, left foot forward. Remainder of procedure as in Test II.  
*Scoring:* As in previous tests.
- 

## TEST IV

- Object:* To test accuracy in basket shooting from definite place on the floor, utilizing combination Bounce Retrieve Forward and Double Chest Upward Shot.  
*Equipment:* See Test II.  
*Procedure:* See Test II.  
*Scoring:* See Test I.
- 

## TEST V

- Object:* To test accuracy in basket shooting, starting from definite place on the floor, utilizing combination Bounce Retrieve Forward and Single Overarm Shot (right and left).  
*Equipment:* Same as Test II.  
*Procedure:* Same as Test III.  
*Scoring:* Same as Test I.
- 

## TEST VI

- Object:* To test accuracy in basket shooting, starting from a definite place on the floor, utilizing the combination of Half Pivot, Bounce

Retrieve Forward, complete Pivot and Double Chest Upward Shot (right and left).

*Equipment:* Same as Test II.

*Procedure:* Same as Test III.

*Scoring:* Same as Test I.

## INDIVIDUAL SCORE CARD

NAME.....

TARGET TESTS	TEST	TEST	TEST	TEST	TEST	TEST	TOTAL
1. Single Underarm Right							
2. Single Underarm Left							
3. Single Overarm Right							
4. Single Overarm Left							
5. Double Chest Forward							
6. Bounce Retrieve + Single Underarm Right							
7. Bounce Retrieve + Single Underarm Left							
8. Bounce Retrieve + Double Chest Forward							
9. Bounce Retrieve + Single Overarm Right							
10. Bounce Retrieve + Single Overarm Left							
11. Juggle + Double Chest Forward							
12. Juggle + Double Side Underarm Right							
13. Juggle + Double Side Underarm Left							
14. Half Pivot Right + Bounce Retrieve + Half Pivot Right + Double Chest Forward							
15. Half Pivot Left + Bounce Retrieve + Half Pivot Left + Double Chest Forward							

## INDIVIDUAL SCORE SHEET

NAME.....

BASKET-SHOOTING TESTS	TEST	TEST	TEST	TEST	TEST	TOTAL
1. Free Throw, Double Chest Upward Shot						
Semicircle						
1. Position 1, Double Chest Upward						
2. Position 2, Double Chest Upward						
3. Position 3, Double Chest Upward						
4. Position 4, Double Chest Upward						
5. Position 1, Overarm Right						
6. Position 2, Overarm Right						
7. Position 3, Overarm Right						
8. Position 4, Overarm Right						
9. Position 1, Overarm Left						
10. Position 2, Overarm Left						
11. Position 3, Overarm Left						
12. Position 4, Overarm Left						
13. Position 1, Bounce Retrieve + Double Chest Upward						
14. Position 2, Bounce Retrieve + Double Chest Upward						
15. Position 3, Bounce Retrieve + Double Chest Upward						
16. Position 4, Bounce Retrieve + Double Chest Upward						
17. Position 1, Bounce Retrieve, Overarm Right						
18. Position 2, Bounce Retrieve, Overarm Right						
19. Position 3, Bounce Retrieve, Overarm Right						
20. Position 4, Bounce Retrieve, Overarm Right						
21. Position 1, Bounce Retrieve, Overarm Left						
22. Position 2, Bounce Retrieve, Overarm Left						

INDIVIDUAL SCORE SHEET — *Continued*

BASKET-SHOOTING TESTS	TEST	TEST	TEST	TEST	TEST	TOTAL
23. Position 3, Bounce Retrieve, Overarm Left						
24. Position 4, Bounce Retrieve, Overarm Left						
25. Position 1, Half Pivot Right + Bounce Retrieve + Half Pivot Right + Double Chest Upward						
26. Position 2, Half Pivot Right + Bounce Retrieve + Half Pivot Right + Double Chest Upward						
27. Position 3, Half Pivot Right + Bounce Retrieve + Half Pivot Right + Double Chest Upward						
28. Position 4, Half Pivot Right + Bounce Retrieve + Half Pivot Right + Double Chest Upward						
29. Position 1, Half Pivot Left + Bounce Retrieve + Half Pivot Left + Double Chest Upward						
30. Position 2, Half Pivot Left + Bounce Retrieve + Half Pivot Left + Double Chest Upward						
31. Position 3, Half Pivot Left + Bounce Retrieve + Half Pivot Left + Double Chest Upward						
32. Position 4, Half Pivot Left + Bounce Retrieve + Half Pivot Left + Double Chest Upward						

BASKET SHOOTING		CLASS SCORE SHEET	
NAMES			
FREE THROW, DOUBLE CHEST UPWARD			
POSITION 1, DOUBLE CHEST UPWARD			
POSITION 2, DOUBLE CHEST UPWARD			
POSITION 3, DOUBLE CHEST UPWARD			
POSITION 4, DOUBLE CHEST UPWARD			
POSITION 1, OVERARM RIGHT			
POSITION 2, OVERARM RIGHT			
POSITION 3, OVERARM RIGHT			
POSITION 4, OVERARM RIGHT			
POSITION 1, OVERARM LEFT			
POSITION 2, OVERARM LEFT			
POSITION 3, OVERARM LEFT			
POSITION 4, OVERARM LEFT			
POSITION 1, BOUNCE RETRIEVE + DOUBLE CHEST UPWARD			
POSITION 2, BOUNCE RETRIEVE + DOUBLE CHEST UPWARD			
POSITION 3, BOUNCE RETRIEVE + DOUBLE CHEST UPWARD			
Total			



## CLASS SCORE SHEET—Continued

	POSITION 4, BOUNCE RETRIEVE + DOUBLE CHEST UPWARD
	POSITION 1, BOUNCE RETRIEVE + OVERARM RIGHT
	POSITION 2, BOUNCE RETRIEVE + OVERARM RIGHT
	POSITION 3, BOUNCE RETRIEVE + OVERARM RIGHT
	POSITION 4, BOUNCE RETRIEVE + OVERARM RIGHT
	POSITION 1, BOUNCE RETRIEVE + OVERARM LEFT
	POSITION 2, BOUNCE RETRIEVE + OVERARM LEFT
	POSITION 3, BOUNCE RETRIEVE + OVERARM LEFT
	POSITION 4, BOUNCE RETRIEVE + OVERARM LEFT
	POS. 1, HALF PIVOT RIGHT + BOUNCE RETRIEVE + HALF PIVOT RIGHT + DOUBLE CHEST UPWARD
	POS. 2, HALF PIVOT RIGHT + BOUNCE RETRIEVE + HALF PIVOT RIGHT + DOUBLE CHEST UPWARD
	POS. 3, HALF PIVOT RIGHT + BOUNCE RETRIEVE + HALF PIVOT RIGHT + DOUBLE CHEST UPWARD
	POS. 4, HALF PIVOT RIGHT + BOUNCE RETRIEVE + HALF PIVOT RIGHT + DOUBLE CHEST UPWARD
	POS. 1, HALF PIVOT LEFT + BOUNCE RETRIEVE + HALF PIVOT LEFT + DOUBLE CHEST UPWARD
	POS. 2, HALF PIVOT LEFT + BOUNCE RETRIEVE + HALF PIVOT LEFT + DOUBLE CHEST UPWARD
	POS. 3, HALF PIVOT LEFT + BOUNCE RETRIEVE + HALF PIVOT LEFT + DOUBLE CHEST UPWARD
	POS. 4, HALF PIVOT LEFT + BOUNCE RETRIEVE + HALF PIVOT LEFT + DOUBLE CHEST UPWARD

## CHAPTER XI

### LESSON PLANS

THE teacher of basketball should plan her work as carefully, systematically, and scientifically as a teacher of chemistry. Moreover, she needs more social preparation, for she must think out, if she is at all worth while, the possible emotional reactions and situations that may arise. These need planning.

The lesson plans should be based upon the age, experience, and possibilities of the individual groups. The game should be taught at once. As the need arises, the various elements of technique and rules should be developed. The lessons should proceed from the simple to the complex and should show a definite progression in possibility. Each lesson plan should have a definite object in view. This object should be realized before proceeding to the next. Some one thing — new, interesting, usable, and applicable — should be developed each time the group meets. Constant review should be recognized as a valuable part of each lesson.



TEACHING CENTER POSITIONS TO A GROUP OF BEGINNERS.

The following lesson plans are suggested for girls of high-school age, the groups composed largely of beginners. The lessons are planned for a class of twenty-four members and should take about forty minutes class time.

### LESSON I

1. Draw out from class :
  - a.* Description of game.
  - b.* Members on a team — names, positions, and duties.
2. Choose squad and teams — allow girls to choose their own positions. Teams should be conspicuously distinguishable from each other in costume by use of different colors or ribbons.
3. Place first team of first squad on floor — other squad observes.
  - a.* Use very simple skeleton drill. Work ball from guards, through centers, to forwards. Have latter try throwing for basket. There should be at least three passes in each division.  
Repeat several times.  
(This teaches the direction ball is to travel and gives players an opportunity of knowing members of team.)
4. Take off first team and place second team on floor — utilize opposite basket.
  - a.* Utilize practice followed with first team.
5. Both teams on floor.
  - a.* Suggest correct guarding by having teams alternately extend arms directly overhead and gradually lowering in plane of body.

- b.* Center ball.
  - c.* Play game.
  - d.* Call most conspicuous fouls and violations as they occur. Develop image and penalty through players. Develop same foul often.
  - e.* At end of six or seven minutes, stop game.
  - 6. Utilize teams of second squad in similar practice.
  - 7. Line players in two lines, facing. Discuss needs.
    - a.* Develop Single Underarm Pass (right and left) — practice.
    - b.* Develop Catching — practice utilizing Single Underarm Pass.
  - 8. Place teams of first squad on floor.
    - a.* Play game.
    - b.* Apply use of Single Underarm Pass where desirable. Stop game if necessary.
  - 9. Place teams of second squad on floor for game.
  - 10. Hand out Health Charts and discuss.
- 

## LESSON II

- 1. Line players in two lines, facing.
  - a.* Review — Single Underarm Pass and Catching — practice with balls.
  - b.* Develop drill for pass — practice drill. Practice with balls.
  - c.* Develop Double Chest Upward Pass — practice with balls.
- 2. Members of class choose their own partners.
  - a.* Partners work on simple skeleton drill around outside space of floor. Teacher in charge suggests pass to be used.

Around once utilizing Single Underarm Pass.

Around a second time utilizing Double Chest Upward Pass.

3. Review quickly object of game, members of team, functions of each, rules stressed in previous lesson.
4. Divide class into squads of two teams each. One squad observes.
5. First squad — place one team on floor.
  - a. Work ball from guards through to forwards — emphasize use of Double Chest Upward Pass, especially for basket shooting.
6. Place second team on floor for similar practice.
7. Play the game.
  - a. Apply pass taught.
  - b. Develop rules as they occur.
  - c. Play about ten minutes.
8. Second squad — first team on floor.
  - a. Practice skeleton drill.
9. Second squad — second team on floor.
  - a. Practice skeleton drill.
10. Second squad play game.

---

### LESSON III

1. Girls choose own partners. Develop very slowly the diagonal skeleton drill — player moving diagonally forward. Utilize the Single Underarm and Double Chest Upward Passes.
2. Line players in two lines, facing.
  - a. Review drill for Single Underarm Pass — practice without balls; practice with balls.
  - b. Review Double Chest Upward Pass.

- c. Develop drill for Double Chest Upward Pass.  
Practice without balls. Practice with balls.
  3. Divide groups into squads and teams. If space allows, one squad should practice the developed passes at one end of the gymnasium, while the other plays the game.
  4. First squad — first team on floor.
    - a. Using diagonal skeleton drill, work ball to basket — emphasize use of passes already learned.
  5. First squad — second team on floor.
    - a. Similar practice.
  6. First squad play the game.
  7. Similar work out and game for second squad.
- 

## LESSON IV

1. Class number off by two's — Number One's directly in front of Number Two's. Develop guarding in plane of body. Use drill.
2. Class in a single line. Number off by four's — One's and Three's, and Two's and Four's are partners. Place three groups of four on floor — each occupying one division. See that one set of partners is easily distinguishable from the other — use of large, red cambric ribbons or sashes is good. One ball is given each group. Toss ball between members of opposite sets, *i.e.* one Red and one White. Reds try keeping ball away from Whites and *vice versa*. Each group of four must stay in its own division. *Not more than two minutes of this practice at a time.*
3. Place second three groups on floor for similar *two-minute* practice.

4. Lines of two, facing.
    - a. Review drill and practice of Single Underarm Pass.
    - b. Review drill and practice of Double Chest Upward Pass.
    - c. Develop Single Overarm Pass (right and left).
  5. Short quiz on rules.
  6. Divide class into squads and teams. If extra baskets are available, second squad practices basket shooting, while first squad practices on floor.
  7. First squad.
    - a. First team: practice down court with diagonal skeleton drill, utilizing Single Overarm Pass. Do this several times.
    - b. First team off, second team on — similar practice.
    - c. Play the game — emphasize especially use of Single Overarm Pass. Call fouls and violations *strictly*. Develop new rules as they occur.
  8. Second squad — practice similar to that of first squad.
- 

## LESSON V

1. Girls choose partners. Partners practice diagonal skeleton drill around room — use Single Overarm Pass.
2. Lines of two, facing.
  - a. Develop drill for Single Overarm Pass (right and left) — practice without and with balls.
  - b. Develop Overarm Bounce Pass. Practice with balls.
  - c. Develop Double Chest Forward Pass — practice.
3. Groups of four — two pitted against opposite two. Review work of guarding in plane of body. Suggest



best ways of intercepting ball. Three groups on floor using respective divisions of playing court. From two to three minutes practice — *never more than three without a rest between*. Practice as in previous lesson.

4. Discussion of rules.
  5. Let four players choose sides for teams and squads. These teams play together for a period of five or six lessons.
  6. One squad off practicing by itself — each team may practice individually. Other squad ready for game practice.
    - a. First team: Diagonal skeleton drill, utilizing Single Overarm Pass and Overarm Bounce. Do five or six times.
    - b. Second team: Similar practice.
    - c. Play game — emphasize Overarm Pass and Overarm Bounce Pass.
  7. Second squad: Practice and game.
- 

## LESSON VI

1. Diagonal skeleton drill around room utilizing Overarm Pass and Overarm Bounce Pass. Three times around.
2. Two lines, facing.
  - a. Review — Single Underarm Pass, right and left; Single Overarm Pass, right and left; Single Overarm Bounce Pass, right and left, and Double Chest Forward Pass.
  - b. Develop drill for Double Chest Forward. Practice without and with balls.

- c.* Review Double Chest Upward Pass. Add preparatory circle movement. Practice.
  3. Groups of three. Practice in intercepting ball. Two players pass ball between them, third player intercepting. Player whom she prevents from catching the ball becomes "It." About three minutes practice.
  4. Discussion of technique already given.
  5. Squads at respective work.
    - a.* Squad one at end of floor.
    - b.* Squad two for court work. Skeleton practice down field for respective teams. Play game.
    - c.* Squads exchange activities.
- 

## LESSON VII

1. Groups of three practice intercepting ball. Emphasize use of Overarm and Overarm Bounce Pass.
2. Players in two lines facing.
  - a.* Review Single Underarm Pass.
  - b.* Develop Double Side Underarm Pass.
  - c.* Develop Quarter Pivot, Half Pivot, Three-quarter Pivot, and Full Pivot.
3. Diagonal skeleton drill twice around room. Utilize Pivots and Double Side Underarm Passes.
4. Squads and teams at their respective practices.
  - a.* Squad one practicing Pivot combined with different passes.
  - b.* Squad two ready for court.  
First team.  
Skeleton drill down floor — use Pivot and Double Side Underarm Pass. Several times.

Second team.

Similar practice.

Play game.

c. Squads exchange practice.

---

### LESSON VIII

1. Groups of four — two against two — on floor. Each group occupies one division of court. Utilize any technique already presented. *Three minutes, never more, practice.*
2. Two lines, facing.
  - a. Review Double Side Underarm Pass.
  - b. Develop drill for Double Side Underarm Pass.  
Practice without and with balls.
  - c. Review Pivots.
  - d. Review Overarm Bounce Pass.
  - e. Develop Overarm Bounce Retrieve.
  - f. Combine Overarm Bounce Retrieve with Double Chest Forward or Upward Pass.
3. Diagonal skeleton drill twice around room. Utilize combination of Overarm Bounce Retrieve and Double Chest Forward Pass.
4. Squad practice.
  - a. One squad practice passes.
  - b. Second squad on court.  
Team One.  
Diagonal skeleton drill down court — utilize Bounce Retrieve and Double Chest Passes.  
Team Two.  
Similar practice.  
Play Game.
  - c. Squads exchange work.

## LESSON IX

1. Groups of three practice intercepting ball.
  2. Two lines, facing.
    - a.* Review all passes quickly.
    - b.* Review Pivots.
    - c.* Review Overarm Bounce Retrieve.
    - d.* Combine Quarter Pivot and Bounce Retrieve.
    - e.* Combine Half Pivot and Bounce Retrieve.
  3. Two lines facing same direction.
    - a.* Combine Half Pivot, Bounce Retrieve and Double Chest Forward. Number One's Half Pivot toward Number Two's, Bounce Retrieve Ball, and Double Chest Forward Pass to Number Two's, etc.
  4. Diagonal skeleton drill twice around the room. Utilize element just learned — Pivot plus Bounce Retrieve plus Double Chest Forward Pass.
  5. Squad practice — Number One's on court, Number Two's working at end on Basket Shooting or passes.
  6. Squad One.
    - a.* Team One.  
Diagonal skeleton pass down court — use combination just learned.
    - b.* Team Two.  
Similar practice.
    - c.* Play Game.
  7. Squads exchange work.
- 

## LESSON X

1. Players decide respective positions they would like to specialize in. Four different girls choose teams.

Instructor designates squads. These teams and squads play together for next five lessons.

2. Forwards practice at basket.
  - a.* From Free-Throw Line — Double Chest Upward Pass.
  - b.* From circle drawn with radius of fifteen feet. Use Double Chest Upward Pass.
3. Other players in groups of three, practice intercepting ball.
4. Two lines, facing.
  - a.* Review Single Overarm Pass.
  - b.* Review Single Overarm Bounce Pass.
  - c.* Review Bounce Retrieve.
  - d.* Combine Bounce Retrieve and Bounce Pass.
5. Squads at respective practices.
6. First Squad on court.
  - a.* First team — diagonal skeleton drill down court. Emphasize Bounce Retrieve and Bounce Pass.
  - b.* Second team — similar practice.
  - c.* Play game.
7. Squads exchange activities.

---

## LESSON XI

1. Specialized practice.
  - a.* Forwards at baskets arranged in semicircle about ten feet from basket. Practice Double Chest Upward, Single Overarm Right, and Single Overarm Left.
  - b.* Jumping Center plus her Side Center pitted against a Jumping Center plus a Side Center. A fifth person centers ball. One side tries keeping it away from other.

- c.* Two guards pitted against two guards.
  2. Two lines, facing.
    - a.* Review passes.
    - b.* Review pivots.
    - c.* Review Bounce Retrieve.
  3. Quiz on Rules.
  4. First squad practice at end of gymnasium.
  5. Second squad on court.
    - a.* Skeleton practice and game.
  6. Squads exchange activities.
- 

## LESSON XII

1. Specialized practice.
2. Two lines, facing.
  - a.* Review pivots.
  - b.* Review Bounce Retrieve.
  - c.* Develop — Half Pivot plus Bounce Retrieve plus  
Completing of Pivot plus Double Chest Forward  
Pass (right and left sides).
3. Diagonal skeleton drill twice around room. Utilize combination just learned.
4. Squads at practice.



TEACHING UNIVERSITY GIRLS VARIOUS FLOOR POSITIONS.

## CHAPTER XII

### TEAM ELEMENTS AND ORGANIZATION

A CAREFUL study of the different elements and their combinations which comprise the game of basketball, as well as an analysis of the developmental plan and teaching principles utilized in the previous chapters, will give the teacher of the game all the necessary material for team play. If these elements have been developed as suggested and definitely applied each time to the game itself, the player will have at her command implements to fit each and every situation as it arises in the game. The author holds little respect for the so-called "team plays" which have so much emphasis in the boys' and men's athletic activities and which have been gaining a foothold in women's. They are purely the machinations of the instructor's brain, and as such give little opportunity for initiative and constructive play. It seems much better, and far more educational, to supply the player with tools which she herself applies immediately to the situations as they occur.



The utilization of the Simple Skeleton Drill and the more complex drills given in the chapter on "Catching and Passing" provides the player with materials for advancing the ball toward the desired goal and for evading the opponent. These, combined with the group practices of two, three, and four members have innate in them the various possible situations inherent in the game. It is suggested that the teacher of basketball study carefully the lesson plans outlined in a previous chapter.

**Match Play and Organization.** — Match play is the player's goal. The instructor should never lose sight of this. All her energies should be directed into making this part of the program a fitting climax to her efforts. It will be, whether she will or no. Should she be slipshod and faulty in her training, her games will be likewise. Should she follow systematically and carefully a developmental plan of action, based on the higher possibilities inherent in the game, she will find a most gratifying result. Her players, true to her training, true to the ideals which she has inculcated, will respond under strain of competition with a fineness of action and skill.

The organization of large classes for match play and practice has always presented a prob-

lem to the trained instructor, as well as the untrained one. For purposes of classification the group should be divided into squads that are beginners, that have played one season, that have played more than two seasons. These groups should be flexible so that, as skills develop, players may be shifted from one squad to the other. Squads should be composed of twelve to sixteen members. Leaders should be elected within each squad. It will be necessary for the instructor in charge to use an hour or two in training these leaders in their duties, *i.e.* organizing their respective groups for practice, taking roll, looking after equipment and coöperating in the mechanical side of the work. If possible, they may be trained in carrying on the side line practice as the teacher is busy with one squad in the game itself.

Teams for the tournament should be chosen by the respective groups and *not* by the instructor. This means that definite criteria for judgment must be presented and developed during the training season. A sense of values and discriminations is a large possibility here. *No girl who has not learned the essence of good sportsmanship and who is not the best representative of her group should be allowed to play in the tournament.* The training in these ideals is a

very necessary part of the instructor's program. All girls who have consistently and systematically turned out for practice should have the privilege of playing on a team. This may mean as many as ten teams in a freshman class and an equal number in all others. First teams should be pitted against first teams, second against second, and so forth.

The series of games or the tournament may be played in one of three ways — Round Robin, Elimination, and Ladder. In the first, each team plays every other team of its status. In the second, the losing team is eliminated after each match, similar to a tennis tournament — the original line-up being made by drawing. In the last, the teams are drawn and arranged in a ladder formation. Any team below the top round may challenge for contest a team above it. At the end of a specified time, the two teams at the top of the ladder compete for championship.

The National Amateur Athletic Federation and the Athletic Conference of American College Women have taken very definite and decided stands on athletic competition and its conduct. The girls and women comprising these great organizations represent the best trained and finest womanhood of America. The author feels that the work of these two large groups of

the most vitally interested people should receive the backing of every teacher of girls' and women's basketball. She suggests that the findings of these groups in their annual conferences be secured and given careful consideration.

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## INDEX



## INDEX

- Activities of man, early, 1.
- Activities, basis for choice in, 2.  
as inherent situations, 2, 3.
- Activity, basketball as natural,  
3.
- Basket shooting, caromed ball,  
74.  
dip and drop, 75.  
eye work, 74.  
free shot, 74.  
importance of, 72-75.  
practice in place for, 75-77.  
running practice in, 77-80.
- Bibliography, 124.
- Bounce pass, 32.
- Bounce Retrieve, analysis of,  
64.  
description of, 64-67.  
teaching of, 65.  
with combinations, 66.  
uses of, 66, 67.
- Catching, as factor in game, 15,  
17.  
and passing, 17-24.  
drills, 20-24.  
music for, 9.  
practice in place for, 18, 19.  
practice in standing games  
for, 20, 21.  
practice while progressing for,  
21-24.
- Combinations, possibilities for,  
55-68.  
list of, 68-71.
- Double arm passes, description,  
36-39.
- Double chest forward pass,  
analysis, 44.  
drill, 45.  
positive suggestions, 45.  
uses, 40.
- Double chest upward pass,  
analysis, 39.  
drill, 39.  
teaching of, 38.  
positive suggestions for, 39.  
uses of, 40.
- Double overhead pass, analysis  
of, 51.  
dangers of, 51-54.
- Double side underarm pass,  
analysis of, 46.  
drill for, 47, 48.  
teaching, 47.  
uses of, 45.
- Drill, double chest forward, 45.  
double side underarm, 47, 48.  
double chest upward, 39.  
feint, 51.  
full pivot, 63.  
half pivot, 57.  
quarter pivot, 57.  
three-quarter pivot, 62.

- Drill, single overarm, 31.  
single underarm, 29.
- Drills, catching and passing,  
20-24.
- "English," description and use  
of, 44.
- Feint, the, analysis of, 49-51.  
drill, 51.  
uses of, 49.
- "Follow-through," importance,  
17.
- Game, the, description of, 11-  
14.  
the playing court, 11.  
members of team and posi-  
tions in, 11.  
rules governing, 13.  
for teaching catching and  
passing, 20, 21.  
for teaching basket shoot-  
ing, 75, 76, 80.  
for teaching guarding, 89-91.
- Guarding, description of, 82-85.  
importance of, 81-82.  
practice elements in, 86-89.
- Juggle, the, description, 67, 68.  
with combinations, 71.
- Leaping, importance of, 7.  
music for, 9.
- Left side, importance of de-  
velopment of, 25, 26.
- Lesson plans, importance and  
development of, 106-108.  
I to XII inclusive, 108-118.
- Match play, importance of, 121.  
organization of, 121, 122.  
tournaments — elimination,  
ladder, round robin, 122.
- Music, use of, 7, 8.  
for catching and passing, 9.  
for leaping, 9.  
for running, 9.
- Overarm bounce pass, 32.
- Passes, list of, 16.  
double arm, 36-54.  
single arm, 25-35.
- Passing and catching, 15-24.
- Passing, importance of, 15.
- Pivot, the, purposes of, 55.  
full, analysis of, drill for,  
figure of, 63.  
half, analysis of, drill for, fig-  
ure of, 61.  
quarter, analysis of, drill for,  
figure of, 57.  
three-quarter, analysis of,  
drill for, figure of, 61, 62.
- Practice elements, of basket  
shooting, 75-80.  
of catching and passing, 15-  
24.  
of double arm passes, 39-54.  
of guarding, 86-91.  
of single arm passes, 27-35.  
of the pivot, 56-64.
- Rhythm, and basketball, 4-19.  
development of, through ac-  
tivity, 6.  
in elements of basketball,  
7-9.



- Self-testing elements, psychology and pedagogy of, 94-105.
- Single overarm bounce pass, description of, 32.
- Single overarm pass, analysis, 30.  
drill, 31.  
positive suggestions for, 32.  
teaching of, 31.  
uses of, 32.
- Single overhead pass, description of, 32-34.
- Single "shot-put," description, 34.
- Single underarm pass, analysis of, 27, 28.  
drill, 29.  
positive suggestions for, 29.  
teaching of, 28.  
uses of, 30.
- Speed, intelligent use of, 15, 16.
- Team elements, how secured, 120, 121.
- Tests, for accuracy in passing, 95-98.  
for basket shooting, 98-101.  
class score sheets, 104-105.  
individual score sheets, 101-103.











P8-CFQ-656

